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Theodor W. Adorno (1903-1969), one of the principal figures associated with the Frankfurt School, wrote extensively on culture, modernity, aesthetics, literature, and—more than any other subject—music. To this day, Adorno remains the single most influential contributor to the development of qualitative musical sociology which, together with his nuanced intertextual readings of musical works, gives him broad claim as a continuing force in the study of music. This long-awaited collection of twenty-seven essays represents the full range of Adorno's music writing. Nearly half of the essays appear in English for the first time; all of the essays are fully annotated; and the previously translated essays have been corrected and missing text restored, making this volume the definitive resource on Adorno's musical thought.

In this classic work, Adorno revolutionized music theory through an analysis of two composers he saw as polar opposites, Arnold Schoenberg and Igor Stravinsky. *Philosophy of Modern Music* presents a profound study of key musical works of the twentieth century. But it is more than this because, as always with Adorno, a wide range of social and cultural questions are brought to bear on the analysis. In many ways, *Philosophy of Modern Music* is a product of Adorno's exile in the United States, where he wrote the book while National Socialism fell apart in his European homeland.

Mange mennesker har hørt de sære navne på de moderne tiltag i kunsten i sidste halvdel af 1900-tallet. Og man forbinder dem ofte med begivenheder, som har meget lidt med den klassiske kunst og musik at gøre: oversavning af et klaver, abstrakt maleri, happenings, mærkelige lyde m.v. Mange mennesker tog afstand fra disse ekstreme udtryk, men i radioens udsendelser *Vor Tids Musik*, Resonans, Ny Musik og diverse koncerter kunne man følge med i, hvad der skete i den nye musik.

Den første publiserte dokumentasjonen av arbeidet til den norske performance-gruppa Baktruppen. Utgivelsen presenterer et knippe tekster som gir en introduksjon til Baktruppens arbeid og gjør det tilgjengelig for et bredere publikum. Tekstene tar for seg gruppa sitt arbeid i lys av samtidskunsten og performanceteori i et internasjonalt perspektiv.

More Than Sound is an anthology of sound and text that celebrates and discusses the evolution of music, its increasingly complex nature, and undeniable influence within the realm of contemporary art. *More Than Sound* is published in conjunction with the exhibition of the same name at Bonniers Konsthall 5 Sep - 2 Dec 2012.

The journal *Source: Music of the Avant-garde* was and remains a seminal source for materials on the heyday of experimental music and arts. Conceived in 1966 and published to 1973, it included some of the most important composers and artists of the time: John Cage, Harry Partch, David Tudor, Morton Feldman, Robert Ashley, Pauline Oliveros, Dick Higgins, Nam June Paik, Steve Reich, and many others. A pathbreaking publication, *Source* documented crucial changes in performance practice and live electronics, computer music, notation and event scores, theater and installations, intermedia and technology, politics and the social roles of composers and performers, and innovations in the sound of music.

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In this major new work, Alain Badiou, radical philosopher and keen Wagner enthusiast, offers a detailed reading of the critical responses to the composer's work, which include Adorno's writings on the composer and Wagner's recuperation by Nazism as well as more recent readings by Philippe Lacoue-Labarthe and others. Slavoj Žižek provides an afterword, and both philosophers make a passionate case for re-examining the relevance of Wagner to the contemporary world.

The first book to deal with the nature of improvisation in all its forms—Indian music, flamenco, baroque, organ music, rock, jazz, contemporary, and "free" music. By drawing on conversations with some of today's seminal improvisers—including John Zorn, Jerry Garcia, Steve Howe, Steve Lacy, Lionel Salter, Earle Brown, Paco Peña, Max Roach, Evan Parker, and Ronnie Scott—Bailey offers a clear-eyed view of the breathtaking spectrum of possibilities inherent in improvisational practice, while underpinning its importance as the basis for all music-making.

The irrational, all-pervading violence of the modern world is the subject of this

London: Fourth Estate

Ballard, J.G., Dan O'Hara (red.) og Simon Sellars (red.)
2012. *Extreme Metaphors: Interviews with J.G. Ballard 1967-2008*, London: Fourth Estate

Ballard, J.G., V. Vale (red.) og Mike Ryan 2004. *J.G. Ballard: Quotes*, San Francisco: RE/Search Publications

Ballard, J.G. 2011 (1979). *The Unlimited Dream Company*, London: Fourth Estate

Bangs, Lester 2003. *Psychotic Reactions and Carburetor Dung: The Work of a Legendary Critic: Rock'n'Roll as Literature and Literature as Rock'n'Roll*, New York: Anchor Books

Barrett, G. Douglas 2016. *After Sound: Toward a Critical Music*, New York/London: Bloomsbury Academic

Beer, Anna 2016. *Sounds and Sweet Airs: The Forgotten Women of Classical Music*, London: Oneworld

Beins, Burkhard (red.), Christian Kesten (red.), Gisela Nauck (red.) Andrea Neumann (red.) 2011. *echtzeitmusik berlin: self-defining a scene*, Wolke Verlag

extraordinary tour de force. The central character's dreams are haunted by images of John F. Kennedy and Marilyn Monroe, dead astronauts and car-crash victims as he traverses the screaming wastes of nervous breakdown. Seeking his sanity, he casts himself in a number of roles: H-bomber pilot, presidential assassin, crash victim, psychopath. Finally, through the black, perverse magic of violence he transcends his psychic turmoil to find the key to a bizarre new sexuality. In this revised edition, Ballard has added extensive annotation that help to unlock many of the mysteries of one of the most prophetic, enigmatic and original works of the late twentieth century.

A startling and at times unsettlingly prescient collection of J.G. Ballard's greatest interviews. J.G. Ballard was a literary giant. His novels were unique and surprising. To the journalists and admirers who sought him out, Ballard was the 'seer of Shepperton'; his home the vantage from which he observed the rising suburban tide, part of a changing society captured and second-guessed so plausibly in his fiction.

Ballard's books have remained fresh decades after they were first published, and the thoughts collected in *J.G. Ballard: Quotes* have worn equally as well. Small enough to fit in a pocket, this book brings together J. G. Ballard's trenchant thoughts on music, film, celebrity, the rise of corporate media, the death of reality, and much more. Grouped by topics such as "Sex: Relationships, Sex x Technology equals the Future, Pornography" and "Surrealism, Imagination," these quotes are both concise and clear, and provide a strong beacon for readers who are used to a baffling daily assault of advertisements, phone calls, and e-mails. They are also an excellent resource to help readers better understand Ballard's novels, which stand among the most visionary, provocative literature of the 20th century. A Ballardian glossary, the essay "Guide to Virtual Death," and a bibliography round out this excellent resource.

When a light aircraft crashes into the Thames at Shepperton, the young pilot who struggles to the surface minutes later seems to have come back from the dead. Within hours everything in the dormitory suburb is transformed. Vultures invade rooftops, luxuriant tropical vegetation overruns the quiet avenues, and the local inhabitants are propelled by the young man's urgent visions through ecstatic sexual celebrations toward an apocalyptic climax. In this characteristically inventive novel Ballard displays to devastating effect the extraordinary imagination that has established him as one of the twentieth century's most visionary writers.

The wild and brilliant writings of Lester Bangs--the most outrageous and popular rock critic of the 1970s--edited and with an introduction by the reigning dean of rock critics, Greil Marcus. Advertising in Rolling Stone and other major publications.

After Sound considers contemporary art practices that reconceive music beyond the limitation of sound. This book is called After Sound because music and sound are, in Barrett's account, different entities. While musicology and sound art theory alike typically equate music with pure instrumental sound, or absolute music, Barrett posits music as an expanded field of artistic practice encompassing a range of different media and symbolic relationships. The works discussed in After Sound thus use performance, text scores, musical automata, video, social practice, and installation while they articulate a novel aesthetic space for a radically engaged musical practice. Coining the term "critical music," this book examines a diverse collection of art projects which intervene into specific political and philosophical conflicts by exploring music's unique historical forms.

Since the birth of classical music, those women who dared to compose have been patronised, had their sex lives scrutinised and the veracity of their authorship questioned. They worked within a musical culture where beliefs about what women could and could not do determined their every move. Yet, time and again there emerged individuals who would evade, confront and ignore the rules that sought to exclude them from the world of composition. Taking the reader on a journey from seventeenth-century Medici Florence to London in the Blitz, and beyond, Anna Beer reveals the hidden histories of eight remarkable women, explores the special communities that enabled them to compose their music, and asks tough questions about why we still don't hear their masterpieces performed.

Shaped by the perspectives of participants and various observers, the book *Echtzeitmusik Berlin – Self-Defining a Scene* investigates, documents, and reflects on a multilayered phenomenon within Berlin's musical culture, a phenomenon whose influence and meaning has effects that extend far beyond Berlin itself.

Belinfante, Sam, Joseph Kohlmaier (red.) 2016. *The Listening Reader*. London: Cours de Poétique

The Listening Reader brings together a number of essays that explore the role of sound and listening in the context of contemporary art. They engage with the specific timbre that the act of listening, and the paradigm of sound bring to the practice of artists; how this paradigm is present within a broader discourse, including the creative arts, sciences, philosophy and politics; and how art that begins with, or requires listening circulates in the world of the art gallery. The texts in this anthology emerged from conversations, talks, and performances by a number of artists, curators, and writers whose work was presented at, or contributed to the making and public programme of Listening, a Hayward Curatorial Open exhibition that toured the UK from September 2014 to March 2016. It includes previously unpublished essays and contributions from Ed Atkins, Sam Belinfante, Mikhail Karikis, Joseph Kohlmaier, Brandon LaBelle, Ed McKeon, Imogen Stidworthy and Laure Prouvost.

Berkaak, Odd Are 1993. *Erfaringer fra risikozonen: Opplevelse og stilutvikling i rock*, Oslo: Universitetsforlaget

Denne boka er et forsøk på å fange motivasjonen i rockkulturen og dens evne til å gi uttrykk for sentrale dilemmaer i den moderne kulturen. Boka inneholder også en mer generell del som behandler forholdet mellom kreativitet og vedlikehold i kulturelle prosesser.

Bernstein, David W. 2008. *The San Francisco Tape Music Center: 1960s Counterculture and the Avant-Garde*, Berkeley, Los Angeles, London: University of California Press

This book tells the story of the influential group of creative artists--Pauline Oliveros, Morton Subotnick, Ramon Sender, William Maginnis, and Tony Martin--who connected music to technology during a legendary era in California's cultural history. An integral part of the robust San Francisco "scene," the San Francisco Tape Music Center developed new art forms through collaborations with Terry Riley, Steve Reich, David Tudor, Ken Dewey, Lee Breuer, the San Francisco Actor's Workshop, the San Francisco Mime Troupe, the Ann Halprin Dancers' Workshop, Canyon Cinema, and others. Told through vivid personal accounts, interviews, and retrospective essays by leading scholars and artists, this work, capturing the heady experimental milieu of the sixties, is the first comprehensive history of the San Francisco Tape Music Center.

Berthelsen, Herman (red.) 1994. *Råd for uråd: Norsk kulturråd gjennom 30 år*, Oslo: Grøndahl og Deyers Forlag AS

Innenfor disse to permene finnes det et vell av eksempler på små og store ting Norsk kulturråd har støttet i løpet av sine første 30 år, fra noen kroner til lerret og malerpensler til bevaring av hele bygder og kraftstasjoner. Kunst og kultur er stikkordene for rådets satsing. Som et kulturelt overrissingsanlegg har Kulturrådet bidratt til norsk kulturbloomstring i etterkrigstiden.

Bessa, Antonio Sergio (red.) 2010. *OEI No 51/2010: Mary Ellen Solt: Toward a Theory of Concrete Poetry*, Stockholm: OEI Magazine

Mary Ellen Solt's trajectory as a writer was remarkable, not least because of the formidable dialogue she maintained throughout her career with some of the most important poets of her time in the United States and abroad. In time, Solt was called to pull together the ultimate narrative on the genesis of concrete poetry, thus becoming the principle historian of what has been described as the first global literary movement. The essays included here are reunited in printed form for the first time. They have been organized in a loosely chronological order starting with four essays on William Carlos Williams followed by five essays on concrete poetry – those include Solt's studies on Peirce as well as on Robert Lax.

Bibalo, Grete Lis, Tordis Dalland, Odd Terje Lysebo og Lasse Thoresen 2003. *Antonio Bibalo: Musica e vita. Vita e musica*, Edition Wilhelm Hansen AS

Boken er formet som et festskrift til den italiensk/norske komponisten i anledning hans 80-årsdag i 2002, og byr på artikler, essays og hilsener fra bl.a. Synne Skouen, Lasse Thoresen, Rolf Gupta og Elef Nesheim, samt en rekke andre kollegaer og beundrere.

Bidaine, Philippe (red.) 2004. *Sons & Lumières: Une histoire du son dans l'art du XXe siècle*, Paris: Centre Pompidou

Denne boken er utgitt i anledning den store temautstillingen «Sons & Lumières» ved Centre Pompidou. Utstillingen var viet til musikk, lyd og kunst i det 20. århundret.

Bonnet, Francois J. 2016. *The Order of Sounds: A Sonorous Archipelago*, Urbanomic.

The subtlety, complexity, and variety of modes of hearing has meant that it has rarely received the same philosophical attention as the visual. Francois J. Bonnet makes a compelling case for the irreducible heterogeneity of 'sound', navigating between physical models of sound and the synthetic production of 'what is heard'. From primitive vigilance and sonic mythologies to digital sampling and sound installations, he examines the ways in which we make sound speak to us, in an analysis drawing on Foucault, Deleuze and Guattari, Barthes, Nancy, and Adorno. Listening is always a selective fetishism, a 'hallucination of sound' filtered by desire and convention, territorialized by discourse and its authorities. Bonnet proposes neither a disciplined listening that targets sound 'itself', nor an 'ocean of sound' in which we might lose ourselves, instead mapping out a 'sonorous archipelago'-a heterogeneous set of shifting sonic territories shaped by the vicissitudes of desire and discourse.

Born, Georgina 1995. *Rationalizing Culture: IRCAM, Boulez and the Institutionalization of the Musical Avant-Garde*, Berkeley / Los Angeles/ London: University of California Press

Anthropologist Georgina Born presents one of the first ethnographies of a powerful western cultural organization, the renowned Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) in Paris. Born gives a unique portrait of IRCAM's composers, computer scientists, technicians, and secretaries, interrogating the effects of the cultural philosophy of the controversial avant-garde composer, Pierre Boulez, who directed the institute until 1992.

Born, Georgina 2000. *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, Berkeley / Los Angeles/ London: University of California Press

This innovative collection of articles offers a major comprehensive overview of new developments in cultural theory as applied to Western music. Addressing a broad range of primarily twentieth-century music, the authors examine two related phenomena: musical borrowings or appropriations, and how music has been used to construct, evoke, or represent difference of a musical or a sociocultural kind.

The essays scrutinize a diverse body of music and discuss a range of significant examples, among them musical modernism's idealizing or ambivalent relations with popular, ethnic, and non-Western music; exoticism and orientalism in the experimental music tradition; the representation of others in Hollywood film music; music's role in the formation and contestation of collective identities, with reference to Jewish and Turkish popular music; and issues of representation and difference in jazz, world music, hip hop, and electronic dance music.

Written by leading scholars from disciplines including historical musicology, sociology, ethnomusicology, anthropology, popular music studies, and film studies, the essays provide unprecedented insights into how cultural identities and differences are constructed in music.

Brittain, David 2013. *Eduardo Paolozzi at New Worlds: Science Fiction and Art in the Sixties*, Manchester: Savoy Books

Presenting Savoy's long-overdue tribute to the most important magazine of the 1960s. Forget *Oz* magazine and *International Times*, *New Worlds* was a pinnacle of the 1960s' counterculture, standing in the same relation to underground publishing as The Beatles did to pop music. Without the example of *New Worlds* there would never have been a Savoy Books.

Brittain, David 2010, *Eduardo Paolozzi: The Jet Age Compendium*, London: Four Corners Books

From 1967 up until his recent death, the British sculptor and Pop art innovator Eduardo Paolozzi (1924-2005) used the pages of the innovative British literary magazine *Ambit* as a space for some of his most experimental creations, collapsing the boundary between text and image with Pop abandon. His *Ambit* works-collages, visual essays and fragments from novels, pop culture images from newspapers, magazines and advertisements-tackle such subjects as the war in Vietnam, the acceleration of Japanese technology and the mirages of mass advertising. Housed in a funky Day-Glo plastic slip cover with silkscreened title, and printed on a variety of paper stocks, *The Jet Age Compendium* reprints these works in their entirety for the first time. A 28-page booklet by David Brittain inserted into the slip cover celebrates these works and discusses Paolozzi's relationship to writers associated with *Ambit* such as J.G. Ballard.

Bruland, Inge (red.). 2006. *Else Marie Pade og Symphonie magnétophoniqye*, København: Museum Tusulanums Forlag

Else Marie Pade (f. 1924) er dansk elektronisk musiks 'grand old lady'. Allerede i 1954 begyndte hun som en af de første i verden at arbejde med lydmaskiner, båndmusik og sampling. Hun vandt stor anerkendelse i udlandet, men herhjemme blev hun glemt, indtil hun for få år siden blev genopdaget af den unge generation af musikere og dj's, som i dag hylder hende som kultfigur og inspirator. Hendes Symphonie magnétophonique fra 1958 er et musikalsk øjebliksbillede af livet i København. Det forunderlige partitur hertil udgives nu i faksimileudgave sammen med bl.a. en kort biografi om Else Marie Pade og tre interviewsamtaler med komponisten. Bogen indledes med et forord af Peter Bastian.

Bry, Knut 2010. *Retroperspective*, Oslo: The Apartment

Exhibition catalogue. From Hallingdal to the Kalahari Desert and a few unexpected places in between.

Byrne, David 2013 (2012). *How Music Works*, Edinburgh: Canongate

How Music Works is David Byrne's buoyant celebration of a subject he has spent a lifetime thinking about. Drawing on his work over the years with Talking Heads, Brian Eno, and myriad collaborators—along with journeys to Wagnerian opera houses, African villages, and anywhere music exists—Byrne shows how music emerges from cultural circumstance as much as individual creativity. It is his magnum opus, and an impassioned argument about music's liberating, life-affirming power.

Bäckström, Per og Bodil Børset (red.) 2011. *Norsk avantgarde*, Oslo: Novus forlag

Bokas forsett er intet mindre enn å tilbakevise tesen om at norsk kunst, litteratur, teater og til dels også film hang etter de internasjonale kunststrømmingene. Helt konkret gjøres dette gjennom et forskningsprosjekt, hvor oversette forbindelser, eller

- glemtede kunstnere, trekkes frem for å påpeke at Norge ikke har vært så håpløst i periferien som det er vanlig å tro.
- Cage, John 1968. *A Year from Monday: lectures and writings*, London: Marion Boyars**
- Includes lectures, essays, diaries and other writings, including "How to Improve the World (You Will Only Make Matters Worse)" and "Juilliard Lecture."
- Cage, John 1973. *M: Writings '67 – '72*, London / New York: Marion Boyars**
- Mainly mesostics inspired by music, mushrooms, Marcel Duchamp, Merce Cunningham, Marshall McLuhan, etc. and includes "Mureau"-composed from the writings of Henry David Thoreau.
- Cascella, Daniela 2012. *En Abime: Listening, Reading, Writing: An Archival Fiction*, Zero Books.**
- En Abime explores listening and reading as creative and critical activities driven by memory and return, reshaped into the present. It introduces an idea of aural landscape as a historically defined cultural experience, and contributes with previously unexplored references to the emerging area of listening as artistic practice, adopting an expansive approach across poetry, visual art and literature.
- Carlyle, Angus 2007. *Autumn Leaves: Sound and the Environment in Artistic Practice*, Paris: Double Entendre**
- Autumn Leaves is a book about how sound encounters space and about how that encounter has been made visible, legible and, most importantly, audible. The book draws together a number of different perspectives – from acoustics to architectural criticism to anthropology and beyond – and places these perspectives in conversation with others developed through creative practice.
- Chapman, Neil, Holly Pester, David R J Stent (ed.) 2015. *Angharad Davies Rydal Mount*, Compost and Height.**
- Rydal Mount presents a photographic score by Angharad Davies realised by three artist/writers: Neil Chapman, Holly Pester and David R J Stent. Each has responded to the photographs, following instruction to use each as a stimulus for performance – in this case in the form of publication. The three contributions combine to form one realisation. The publication, initiated and edited by Sarah Hughes, is intended as a provocation to consider the boundaries of contemporary composition and the potential of its realisation in various media.
- Chessa, Luciano 2012. *Luigi Russolo, Futurist: Noise, Visual Arts, and the Occult*, Berkeley / Los Angeles / London: University of California Press**
- In the first English language study of Russolo, Luciano Chessa emphasizes the futurist's interest in the occult, showing it to be a leitmotif for his life and a foundation for his art of noises. Chessa shows that Russolo's aesthetics of noise, and the machines he called the *intonarumori*, were intended to boost practitioners into higher states of spiritual consciousness. His analysis reveals a multifaceted man in whom the drive to keep up with the latest scientific trends coexisted with an embrace of the irrational, and a critique of materialism and positivism.
- Chion, Michel 1994. *Audio-Vision: Sound on Screen*, New York: Columbia University Press**
- In Audio-Vision: Sound on Screen, French critic and composer Michel Chion reassesses audiovisual media since the revolutionary 1927 debut of recorded sound in cinema, shedding crucial light on the mutual relationship between sound and image in audiovisual perception. Chion argues that sound film qualitatively produces a new form of perception: we don't see images and hear sounds as separate channels, we audio-view a trans-sensory whole.
- Clayton, Jace 2016. *Uproot: Travels in 21st-Century Music and Digital Culture*. New York: FSG Originals**
- In 2001 Jace Clayton was an unknown DJ who recorded a three-turntable, sixty-minute mix and put it online to share with friends. Within weeks, Gold Teeth Thief became an international calling card, whisking Clayton away to play a nightclub in Zagreb, a gallery in Osaka, a former brothel in Sao Paolo, and the American Museum of Natural History. Just as the music world made its fitful, uncertain transition from analog to digital, Clayton found himself on the front lines of creative upheavals of art production in the twenty-first century globalized world. Uproot is a guided tour of this newly-opened cultural space. With humor, insight, and expertise, Clayton illuminates the connections between a Congolese hotel band and the indie-rock scene, Mexican rodeo teens and Israeli techno, and Whitney Houston and the robotic voices of rural Moroccan song, and offers an unparalleled understanding of music in the digital age.
- Cobbing, William 2015. *Booooook: The Life And Work Of Bob Cobbing*, Occasional Papers**
- This is the first comprehensive overview of the life and work of the pioneering British concrete and sound poet Bob Cobbing (1920-2002). 'Booooook' addresses all aspects of Cobbing's career, with essays detailing his key roles in Better Books, London Film-makers' Co-op and the abAna trio, as well as his involvement in the Destruction in Art Symposium, Fylkingen and Writers Forum. Edited by William Cobbing and Rosie Cooper and illustrated with reproductions of artworks, documents, posters, poems and film stills from the Bob Cobbing family collection Booooook features contributions by Adrian Clarke, Arnaud Desjardin, Sanne Krogh Groth, Will Holder, Gustav Metzger, Andrew Wilson, and others.

Collins, Nicolas 2009 (2006). *Handmade Electronic Music: The Art of Hardware Hacking, Second Edition (DVD Included)*, London/New York: Routledge

Handmade Electronic Music: The Art of Hardware Hacking provides a long-needed, practical, and engaging introduction to the craft of making - as well as creatively cannibalizing - electronic circuits for artistic purposes. With a sense of adventure and no prior knowledge, the reader can subvert the intentions designed into devices such as radios and toys to discover a new sonic world. At a time when computers dominate music production, this book offers a rare glimpse into the core technology of early live electronic music, as well as more recent developments at the hands of emerging artists. In addition to advice on hacking found electronics, the reader learns how to make contact microphones, pickups for electromagnetic fields, oscillators, distortion boxes, and unusual signal processors cheaply and quickly.

Cope, Julian 2007. *Japrock sampler: How the Post-War Japanese Blew Their Minds On Rock'n'Roll*, London: Bloomsbury

This insightful study from visionary rock musician Julian Cope explores what really happened when Western music met Eastern shores. The clash between traditional Japanese values and the wild renegades of 1960s and 1970s rock 'n' roll is examined, and the seminal artists in Japanese post-World War II culture are all covered. From itinerate art-house poets to violent refusenik bands with penchants for plane hijacking, this is the story of the Japanese youths and musicians who simultaneously revolutionized a musical genre and the culture of a nation.

Corbett, John 2016. *A Listener's Guide to Free Improvisation*, Chicago/London: The University of Chicago Press

Improvisation rattles some listeners. Maybe they're even suspicious of it. John Coltrane's saxophonic flights of fancy, Jimi Hendrix's feedback drenched guitar solos, Ravi Shankar's sitar extrapolations—all these sounds seem like so much noodling or jamming, indulgent self-expression. "Just" improvising, as is sometimes said. For these music fans, it seems natural that music is meant to be composed. In the first book of its kind, John Corbett's *A Listener's Guide to Free Improvisation* provides a how-to manual for the most extreme example of spontaneous improvising: music with no pre-planned material at all. Drawing on over three decades of writing about, presenting, playing, teaching, and studying freely improvised music, Corbett offers an enriching set of tools that show any curious listener how to really listen, and he encourages them to enjoy the human impulse—found all around the world—to make up music on the spot.

Corbett, John (red.), Anthony Elms (red.) og Terri Kapsalis (red.) 2010. *Traveling the Spaceways: Sun Ra, The Afro Black and Other Myths*, Chicago: WhiteWalls/University of Chicago Press

The remarkable illustrations and essays of *Traveling the Spaceways* confront the visual manifestation of Sun Ra's philosophy and demonstrate how graphics and design were essential to his message of self-determination. The influence of Sun Ra's openness to new technologies and experimentation, his sense of personal identity as a construct rather than a given, and his playful attitude towards history and mythmaking are all evidenced by the remarkable writers and artists who have contributed to this volume, including Pedro Bell, My Barbarian, Dave Muller, and Charlemagne Palestine. A refreshing reconsideration of the impact of Sun Ra's life on American history and visual culture, *Traveling the Spaceways* is an unforgettable look at the Ra persona in the context of contemporary art.

Cowell, Henry. Dick Higgins (red.) 2001. *Selected Writings on Music*, New York: McPherson & Company

This volume presents for the first time a generous selection from the more than 200 essays and articles written by one of the most original American composers and musical theorists of the twentieth century. There are articles on harmony, melody, notation and music history; essays on vocal innovation, folk music, and the intersection of music with other arts; reviews of concerts and recordings by contemporaries; notes on several of his own works, and several pieces on his life and experiences as a composer.

Cox, Christoph og Daniel Warner (red.) 2004. *Audio Culture: Readings in Modern Music*, New York / London: Continuum

Via writings by philosophers, cultural theorists, and composers, *Audio Culture* explores the interconnections among such forms as minimalism, indeterminacy, musique concrète, free improvisation, experimental music, avant-rock, dub reggae, Ambient music, HipHop, and Techno. Instead of focusing on the putative "crossover" between "high art" and "popular culture," *Audio Culture* takes all of these musics as experimental practices on par with, and linked to, one another. While cultural studies has tended to look at music (primarily popular music) from a sociological perspective, the concern here is philosophical, musical, and historical.

Criqui, Jean-Pierre 2014. *ON&BY Christian Marclay*, Whitechapel Gallery and the MIT Press

Influencing a generation of artists, musicians and theorists, Christian Marclay has explored the interplay between sound, audio cultures and art across a diversity of media: performance, sculpture, photography, collage, musical composition, film, video, and installation. Born in 1955, Marclay first became internationally known in the 1980s for sculptures and reassembled readymades generated from such evocative materials as fragmented vinyl records and album covers. His ambitious multi-screen installations *Video Quartet* (2002), *Crossfire* (2007), and *The Clock* (2010) inspire viewers to contemplate the complexities of time and narrative and the role of sound in experience and representation. Marclay has also collaborated musically with Shelley Hirsch, the Kronos Quartet, Zeena Parkins, Elliott Sharp, Sonic Youth and

John Zorn, among many others.

Crowley, David og Daniel Muzyczuk. 2012. *Sounding the Body Electric: Experiments in Art and Music in Eastern Europe 1957–1984*, Łódź: Muzeum Sztuki.

The connections between the visual arts and experimental music were closer in the 1960s and 1970s than perhaps any time before or since. Sound and image combined in artists' films, 'happenings' and sounding installations. Experimental forms of notation were also created to stimulate uninhibited musical expression. Eastern European artists and composers were at the forefront of these new experiments with sound and yet their achievements have never been recorded until now. Sounding the Body Electric: Experiments in Art and Music in Eastern Europe 1957-1984, an exhibition at Calvert 22 in London, organised in conjunction with the Muzeum Sztuki in Łódź, fills in a missing chapter in the history of Sound Art.

Cutler, Chris 1985. *File Under Popular: Theoretical and Critical Writings on Music*. London: Rer Megacorp

Fervent and deep takes on pop music arguing against the culture of alienation and for a meaningful form, arrived at through theory, consciousness, and praxis. By one of music's most ardent thinkers and innovative drummers.

Danielou, Alain 1971. *The Situation of Music and Musicians in Countries of the Orient*, Firenze: Leo S. Olschki

First published in June 1971 as volume two in the series "Music and Communication". Commissioned by the International Music Council under a grant from the Calouste Gulbenkian Foundation.

Den Norske nasjonalkommisjon for UNESCO, 1988. *Nordisk kulturell identitet: fiksjon - faktum - fremtid? : rapport fra seminar på Hotel Voksenåsen Oslo 19. - 21. oktober 1988*. Oslo: Kommissjonen

Av innholdet: Nordisk eigenart av Edvard Hoem. Norden i historisk perspektiv av Søren Sørensen. Nordisk kulturell identitet av Halvdan Skard

Diederichsen, Diedrich og Constanze Ruhm (red.) 2010. *Immediacy and Non-Simultaneity: Utopia of Sound*, Wien: Akademie der bildenden Künste

This symposium attempts to investigate what connections might remain between utopian ideals and sonic cultures, while at the same time reflecting on the contingencies of these cultures. With contributions by Nora M. Alter, Michel Chion, Christoph Cox, Diedrich Diederichsen, Caryl Flinn, Barbara Flückiger, Tom Holert, Brandon LaBelle, Christian Petzold, Constanze Ruhm, Christian Scheib, Holger Schulze, Axel Stockburger, Terre Thaemlitz, Hildegard Westerkamp

Dietz, Bill 2015. *8 Tutorial Diversions, 2009-2014*, Edition Solitude

For the past ten years, Bill Dietz has been working through various methods of composing listening itself, without sound. Imagined as interventions into our everyday experience of the sonic (at home, via headphones, etc.), Dietz's series of "Tutorial Diversions" are models for dynamic, spatial listening that can be applied to any audio whatsoever. The monograph *8 Tutorial Diversions, 2009-2014* brings together the scores of these works along with a series of photographs demonstrating their performance, a new essay by the author, and eight specially written softwares (programmed by Scott Cazan) to facilitate listeners' home performance.

Dillon, Brian 2011. *I Am Sitting in a Room*, New York: Cabinet Books

The inaugural volume in Cabinet's new *24-Hour Book* series, *I Am Sitting in a Room*—written and designed in one day—explores the scenography and architecture of writing itself. Inspired in part by Georges Perec's short fragment in *Species of Spaces* on Antonello da Messina's painting of St. Jerome in his study, Dillon's text is both a personal reflection on the theatrics of the study, the library and the office, and a historical consideration of such writerly paraphernalia as Proust's bed, Nabokov's index cards and Philip Roth's moustache.

Diverse artister. 2008. *Money Will Ruin Everything 2*. Oslo: Rune Grammofon

It's been a long, long time but finally it's here. Originally planned as an update and slightly revised edition of the long deleted 2cd / book of the same name released in 2003 to celebrate 5 years of Rune Grammofon, this has now turned into a completely new and absolutely gorgeous book, quite simply a must have. Completely redesigned and improved with all new art from Kim Hiorthøy, more pages, slightly bigger and with 4 different types of paper, it features graphic works, photos, video stills, used and unused sleeve art, complete discography and more. The essays on the musical and visual profiles of the label from the first book are included, as is the original interview Kim did with label founder Rune Kristoffersen in 2003. New to this edition is a new interview as well as forewords by Rough Trade founder Geoff Travis and David Fricke, senior editor at Rolling Stone magazine.

Durkin, Andrew 2014. *Decomposition: A Music Manifesto*, New York: Pantheon Books

Decomposition is a bracing, revisionary, and provocative inquiry into music—from Beethoven to Duke Ellington, from Conlon Nancarrow to Evelyn Glennie—as a personal and cultural experience: how it is composed, how it is idiosyncratically perceived by critics and reviewers, and why we listen to it the way we do.

Eisenberg, Evan 2005 (1987). *The Recording Angel: Music, Records and Culture from Aristotle to Zappa* (second edition), Yale University Press

First published in 1987 and now considered a classic, *The Recording Angel* charts the ways in which the phonograph and its cousins have transformed our culture. In a new Afterword, Evan Eisenberg shows how digital technology, file trading, and other recent developments are accelerating—or reversing—these trends. Influential and provocative, *The Recording Angel* is required reading for anyone who cares about the effect recording has had—and will have—on our experience of music.

Enwezor, Okwui og Markus Mueller (red.) 2013. *ECM: A Cultural Archaeology*, Munich: Prestel Verlag

As stunning and complex as the music it celebrates, this book presents essays, photographs, archival material, and artworks that pay tribute to one of the world's most daring and innovative record labels. Founded by the legendary producer Manfred Eicher in 1969, a moment when contemporary music was being redefined across all genres, ECM (Edition of Contemporary Music) aimed to bring jazz, improvised, and written music out of the studio and into living rooms around the world. Acoustically rich and expansive, ECM's productions set new standards in sonic complexity. ECM recorded some of the world's most extraordinary music, and its stable features some of the most influential musicians of the 20th century, including Keith Jarrett, Chick Corea, Steve Reich, Carla Bley, Meredith Monk, Marion Brown, Codona, the Art Ensemble of Chicago, and Arvo Pärt. Renowned for its high standards of quality, clarity, and freshness, ECM remains a cornerstone in the industry today. This comprehensive volume showcases ECM's cultural breadth, not just in the music world but also within the broader artistic universe. It highlights aspects of African American music of the 1960s in Europe, during the height of the American Civil Rights era, as well as the changing relationships between musicians, music, and listeners. In exploring the work of ECM, this catalog brings together a range of visual arts—installation pieces, photography, and film—alongside essays and an anthology of liner notes.

Eshun, Kodwo 2012. *Dan Graham: Rock My Religion*, London: Afterall Books

Dan Graham's *Rock My Religion* (1982--1984) is a video essay populated by punk and rock performers (Patti Smith, Jim Morrison, Jerry Lee Lewis, and Eddie Cochran) and historical figures (including Ann Lee, founder of the Shakers). It represented a coming together of narrative voice-overs, singing and shouting voices, and jarring sounds and overlaid texts that proposed a historical genealogy of rock music and an ambitious thesis about the origins of North America's popular culture. Kodwo Eshun examines *Rock My Religion* not only in terms of contemporary art and Graham's wider body of work but also as part of the broader culture of the time. He explores the relationship between Graham and New York's underground music scene of the 1980s, connecting the artistic methods of the No Wave bands—especially their group dynamics and relationship to the audience—and *Rock My Religion's* treatment of working class identity and culture.

Ewan, Ruth 2012. *Ruth Ewan*, Dundee: Dundee Contemporary Arts, Copenhagen: Kunsthal Charlottenborg

This book is the first monograph on the Scottish artist, Ruth Ewan. It follows the strong body of work created during her recent solo exhibitions at Kunsthal Charlottenborg, Copenhagen, and Dundee Contemporary Arts, Dundee. These shows have been significant statements that tie together many strands in Ewan's practice, and extend her rich enquiry into collective action and memory.

Farmer, Patrick 2016. *Listening and its not*. SARU & Compost and Height

Listening and its not brings together nineteen text realisations of a score by Patrick Farmer. The score invites performers to travel exactly 10 miles north of their home and write about the experience of listening "without pointing directly to it, or at it". With contributions from some of the most original voices to emerge in the field of writing in sound art practice over the last 10 years, including Daniela Cascella, Lawrence English, Sarah Hughes, Amelia Ishmael, Richard Pinnell, Salomé Voegelin and Mark Peter Wright. *Listening and its not* invites readers to rethink the act of listening as an internal, imaginative, discursive, dialogic and political terrain. The resultant texts range from the personal, scientific, informative and polemical. They provoke questions around the nature of location and our experience of place and, by refusing description, the act of listening is presented as a form of correspondence that reaches far further than the nineteen encounters that form the basis of this book.

Fauvel, John, Raymond Flood og Robin Wilson (red.) 2003. *Music and Mathematics: From Pythagoras to Fractals*, Oxford / New York: Oxford University Press

From Ancient Greek times, music has been seen as a mathematical art, and the relationship between mathematics and music has fascinated generations. This collection of wide ranging, comprehensive and fully-illustrated papers, authorized by leading scholars, presents the link between these two subjects in a lucid manner that is suitable for students of both subjects, as well as the general reader with an interest in music. Physical, theoretical, physiological, acoustic, compositional and analytical relationships between mathematics and music are unfolded and explored with focus on tuning and temperament, the mathematics of sound, bell-ringing and modern compositional techniques.

Feaster, Patrick 2012. *Pictures of Sound: One Thousand Years of Educued Audio: 980 – 1980*,

Using modern technology, Patrick Feaster is on a mission to resurrect long-vanished voices and sounds—many of which were never intended to be revived. In short, this

Atlanta: Dust-to-Digital

Feld, Steven 2012. *Jazz Cosmopolitanism in Accra: Five Musical Years in Ghana*, Duke University Press

Feldman, Morton. B. H. Friedman (red.) 2000. *Give My Regards to Eighth Street: Collected Writings of Morton Feldman*, Cambridge: Exact Change

Fetveit, Harald 2015, *Harald Fetveit took these 1997 – 2014:*

Finborud, Lars Mørch 2012. *Mot det totale museum: Henie Onstad Kunstsenter og tidsbasert kunst 1961 – 2011*, Oslo: Forlaget Press

Finborud, Lars Mørch (red.), 2013. *ARNE NORDHEIM ingen -ismer for meg takk!* Orfeus Publishing

Finborud, Lars Mørch, 2013. *Are Mokkelbost: OK*. Henie Onstad Kunstsenter

Finborud, Lars Mørch og Thomas Flor (red.) 2015. *POP ETC*. Orfeus Publishing og Henie Onstad Kunstsenter

isn't just another collection of historical audio—it redefines what “historical audio” is.

In this remarkable book, Steven Feld, pioneer of the anthropology of sound, listens to the vernacular cosmopolitanism of jazz players in Ghana. Some have traveled widely, played with American jazz greats, and blended the innovations of John Coltrane with local instruments and worldviews. Combining memoir, biography, ethnography, and history, Feld conveys a diasporic intimacy and dialogue that contests American nationalist and Afrocentric narratives of jazz history. His stories of Accra's jazz cosmopolitanism feature Ghanaba/Guy Warren (1923–2008), the eccentric drummer who befriended the likes of Charlie Parker, Max Roach, and Thelonious Monk in the United States in the 1950s, only to return, embittered, to Ghana, where he became the country's leading experimentalist. Others whose stories figure prominently are Nii Noi Nortey, who fuses the legacies of the black avant-gardes of the 1960s and 1970s with pan-African philosophy in sculptural shrines to Coltrane and musical improvisations inspired by his work; the percussionist Nii Otoo Annan, a traditional master inspired by Coltrane's drummers Elvin Jones and Rashied Ali; and a union of Accra truck and minibus drivers whose squeeze-bulb honk-horn music for drivers' funerals recalls the jazz funerals of New Orleans. Feld describes these artists' cosmopolitan outlook as an “acoustemology,” a way of knowing the world through sound.

Morton Feldman (1926-1987) is among the most influential American composers of the 20th century. While his music is known for its extreme quiet and delicate beauty, Feldman himself was famously large and loud. His writings are both funny and illuminating, not only about his own music but about the entire New York School of painters, poets, and composers that coalesced in the 1950s, including his friends Jackson Pollock, Philip Guston, Mark Rothko, Robert Rauschenberg, Frank O'Hara, and John Cage. Give My Regards to Eighth Street is an authoritative collection of Feldman's writings, culled from published articles, program notes, LP liners, lectures, interviews, and unpublished writings.

Fotobok

Det totale museum. Begrepet beskriver den lett utopiske karakteren som har satt sitt preg på institusjonen på Høvikodden i over 40 år; visjonen om å ta vare på fortidens, nåtidens og fremtidens kunst gjennom en dynamisk, demokratisk og tverrkunstnerisk virksomhet. Boken er en videreføring av Lars Mørch Finboruds masteroppgave i kunsthistorie *Mot det totale museum – introduksjonen av en moderne museumsmodell ved Henie Onstad Kunstsenter*, skrevet ved Universitetet i Oslo høsten 2011. Boken fungerer også som en utvidelse og oppfølger til Caroline Ugelstad og Hild Borchgrevinks publikasjon *Høvikodden Live – Henie Onstad Art Centre as a cross-artistic arena 1968 – 2007*, som var det første forsøket på å samle Kunstsenterets tverrkunstneriske historie.

Arne Nordheim (1931-2010) er Norges mest kjente komponist etter Edvard Grieg, men hans kunstnerskap strekker langt utenfor musikkens grenser. Hele sitt liv jobbet Nordheim med andre kunstarter som billedkunst, teater, ballett, film, litteratur, skulptur og lydkunst. Kanskje ikke så rart da han allerede i 1955 besvarte spørsmålet: «Hva med nåtiden, fremtiden og -ismene?» med det selvsikre utsagnet: «Ingen -ismer for meg, takk!» Denne boken viser hvordan Nordheim gjennom et over 50 år langt tverrfaglig kunstnerskap levde opp til dette mottoet, og plasserer ham som en sentral aktør i moderne norsk kunsthistorie. Boken inneholder et unikt, upublisert utvalg av fotografier og illustrasjoner, samt flere nyskrevne essays av forfattere, komponister, forskere og kuratorer som belyser nye sider ved Arne Nordheims kunstnerskap.

Utstillingskatalog. Kunstgaven

POP ETC. er den første boken som kartlegger popkunstens innflytelse på norske billedkunstnere, grafisk designere, regissører og tegneserieskapere mellom 1964-1974. Publikasjonens utgangspunkt er 1964, året da norske kunstnere kom i kontakt med pop via Louisiana Museum og Moderna Museets mønstringer med amerikansk popkunst, og Venezia-biennalen som i dag omtales som “pop-biennalen”. Disse møtene utfordret et stort antall unge norske kunstnere som raskt begynte å jobbe innenfor popkunstens rammer.

POP ETC. inneholder essays av Thomas Flor, Jan Erik Vold og Lars Mørch Finborud. Boken er utformet av Yokoland og inneholder over 150 fotografier og illustrasjoner med verk av kunstnere som Per Kleiva, Berit Soot Kløvig, Ørnulf Opdahl, Hans Jørgen Toming, Peter Haars, Marianne Heske, Sidsel Paaske, Willi Storn, Egil Røed,

Arild Kristo, Kjartan Slettemark, Morten Krohg, Robert Meyer, Johan Knoff og mange flere.

Færøy, Yngvild, Søsja Jørgensen (red.) 2007. **BallongMagasinets LYDBOK**, Oslo: Torpedo Press

En lydkunstologi utgitt i forbindelse med BallongMagasinets 10-årsjubileum. Med bidrag av Jan Høvo, Elinor, Ström, Marte Huke Atle Selnes Nielsen, Liv Strand, Risto Holopainen, Espen Sommer Eide, Velimir Khlebnikov, Bengt Emil Johnson, Ebba Moi/Anna Carin Hedberg, Tommy Olsson, Elin T. Sørensen, Flink & Rein, Johan Harstad, Ina Eriksen, Lotta Melin, Yngvild Ferøy/Søsja Jørgensen.

Gandy, Matthew og BJ Nilsen 2014. **The Acoustic City**, JOVIS

How does sound shape urban life? What do soundscapes reveal about the experience of modernity? This innovative essay collection explores a series of critical themes including the diversity of urban soundscapes; acoustic flânerie and different ways of listening to the city; the emergence of specific associations between place, music, and sound; and the acoustic ecology of architecture, landscape and urban design.

Gann, Kyle 2012. **American Composers: Robert Ashley**, Urbana/Chicago/Springfield: University of Illinois Press

This book explores the life and works of Robert Ashley, one of the leading American composers of the post-Cage generation. Ashley's innovations began in the 1960s when he, along with Alvin Lucier, Gordon Mumma, and David Behrman, formed the Sonic Arts Union, a group that turned conceptualism toward electronics. He was also instrumental in the influential ONCE Group, a theatrical ensemble that toured extensively in the 1960s. During his tenure as its director, the ONCE Festival in Ann Arbor presented most of the decade's pioneers of the performing arts. Particularly known for his development of television operas beginning with *Perfect Lives*, Ashley spun a long series of similar text/music works, sometimes termed "performance novels." These massive pieces have been compared with Wagner's Ring Cycle for the vastness of their vision, though the materials are completely different, often incorporating noise backgrounds, vernacular music, and highly structured, even serialized, musical configurations.

Gansing, Kristoffer, Teresa Go, Sabine Weier og Lina Zuppke (red.) 2013. **Transmediale 2013 BWPWAP** (*Back When Pluto Was a Planet*), Berlin: Transmediale

Back When: Mobile phones were dumb. Letters traveled by pneumatic air. Tweeting was for birds. Users were chatting on the Minitel. ICQ beat IRC. Xerox challenged the Thermofax. YouTube was just another Web 2 start-up. Fax was the new Telex. You were calling up Bulletin Board Systems. Only university students were using facebook. History had ended. We had nine planets. Pluto was a Planet.

García-Antón, Katya, Camille Norment, Antonio Cataldo (red.) 2015. **Rapture 1/3, 2/3 og 3/3**, Oslo: Office for Contemporary Art

Rapture is a publication of the ongoing Office for Contemporary Art Norway's Verksted series. This book is published in tandem with *Rapture*, a project by Camille Norment, commissioned by OCA and curated by Katya García-Antón, Director, OCA, in collaboration with Antonio Cataldo, Senior Programmer, OCA, on the occasion of Norway's contribution to the 56th International Art Exhibition, La Biennale di Venezia (9 May - 22 November 2015).

Gardner, Thomas, Salomé Voegelin (red.) 2016. **Colloquium: Sound Art and Music**, Zero Books.

In 2012, Thomas Gardner and Salomé Voegelin hosted a colloquium, entitled "Music - Sound Art: Historical Continuum and Mimetic Fissures", at the London College of Communication, University of the Arts London. This colloquium dealt with the current fervent debate concerning the relationship between sound art and music. This book proposes the opening of the colloquium to a wider readership through the publication of a decisive range of the material that defined the event.

Gatland, Jan Olav (red.) 1998. **Teaterteori: Klassiske og moderne tekster**, Oslo: Pax Forlag

Boken er tenkt som en grunnbok for studenter i teatervitenskap, og inneholder mer enn tretti tekster av sentrale teaterpersonligheter gjennom tidene. De er representert ved egne originaltekster eller intervjuer sammen med en introduksjon av forfatter og tekst. Har litteraturliste og personregister.

Gertner, Jon 2012. **The Idea Factory: Bell Labs and the Great Age of American Innovation**, New York: Penguin Press.

The definitive history of America's greatest incubator of technological innovation

In this first full portrait of the legendary Bell Labs, journalist Jon Gertner takes readers behind one of the greatest collaborations between business and science in history. Officially the research and development wing of AT&T, Bell Labs made seminal breakthroughs from the 1920s to the 1980s in everything from lasers to cellular telephony, becoming arguably the best laboratory for new ideas in the world. Gertner's riveting narrative traces the intersections between science, business, and society that allowed a cadre of eccentric geniuses to lay the foundations of the information age, offering lessons in management and innovation that are as vital today as they were a generation ago.

Goldmann, Stefan 2015. **Presets – Digital Shortcuts to Sound**, London/Berlin: The Bookworm

For his first book, PRESETS – digital shortcuts to sound, Stefan Goldmann has talked to industry leaders, programmers, producers, musicians and fine artists to

collect a comprehensive description of the world of preset audio: from synthesis to sample libraries, from instrument emulations and gear cloning to automated composition and performance – short cuts in electronic music, classical and traditional musics, guitar rock & fine arts are covered. Disruptive gear and iconic presets, their background and impact – from Korg's M1, Yamaha's DX7 and Roland's 909 to Ableton Live, Native Instruments Reaktor, Sidechain compression and Auto-Tune – are discussed with unprecedented depth and clarity.

Goodman, Steve 2012 (2010). *Sonic Warfare: Sound, Affect, the ecology of Fear*, Cambridge, MA/London: The MIT Press

Sound can be deployed to produce discomfort, express a threat, or create an ambiance of fear or dread—to produce a bad vibe. Sonic weapons of this sort include the "psychoacoustic correction" aimed at Panama strongman Manuel Noriega by the U.S. Army and at the Branch Davidians in Waco by the FBI, sonic booms (or "sound bombs") over the Gaza Strip, and high-frequency rat repellents used against teenagers in malls. At the same time, artists and musicians generate intense frequencies in the search for new aesthetic experiences and new ways of mobilizing bodies in rhythm. In *Sonic Warfare*, Steve Goodman explores these uses of acoustic force and how they affect populations.

Gottschalk, Jennie 2016. *Experimental Music Since 1970*, New York/London: Bloomsbury

What is experimental music today? This book offers an up to date survey of this field for anyone with an interest, from seasoned practitioners to curious readers. This book takes the stance that experimental music is not a limited historical event, but is a proliferation of approaches to sound that reveals much about present-day experience. An experimental work is not identifiable by its sound alone, but by the nature of the questions it poses and its openness to the sounding event.

Graham, Dan 2009. *Rock/Music Writings*, New York: Primary Information

The book collects 13 of Graham's most influential writings, on bands ranging from The Kinks to Bow Wow Wow, first published in art journals such as *Real Life*, *Open Letter* and *ZG* between 1968 and 1988, and in the now rare volume *Rock My Religion*. It includes such landmark essays as "Punk as Propaganda," which explicates the self-packaging and media critique of The Ramones, Devo, the Sex Pistols, the Desperate Bicycles and others; "Rock My Religion," in which Graham traces themes of ecstatic reverie in rock performance (with a focus on Patti Smith), through a beautiful composite of quotation, commentary and photography; and "New Wave Rock and the Feminine," which discusses the onstage personae of Lydia Lunch, Debbie Harry and Siouxsie Sioux, and the gender politics of all-female groups such as The Slits, The Raincoats, Bush Tetras and others. Throughout *Rock/Music Writings*, Graham's appraisals are clear-eyed, sophisticated and poetically constructed, a genre of their own within artists' writings.

Grinde, Nils 1971. *Norsk musikkhistorie: Hovedlinjer I norsk musikk gjennom 1000 år*. Oslo/ Bergen/Tromsø: Universitetsforlaget

Denne boken trekker opp hovedlinjene i vårt musikkliv gjennom århundrene. Både kunstmusikken og folkemusikken er med, og det er avsnitt om samisk musikk, skillingsviser, norsk jazzmusikk og popmusikk. En rekke noteeksempler med kommentarer viser utviklingen av norsk musikk fra middelalderen og frem til 1990-årene. Med litteraturliste og navn- og saksregister.

Grinde, Nils 1981. *Contemporary Norwegian Music 1920 – 1980*, Oslo/Bergen/Tromsø: Universitetsforlaget

Contemporary Norwegian Music – provides a straightforward and thorough account of Norwegian music from the 1920's until the present. Particular emphasis is placed on more recent developments in the three decades before 1980. This was an exciting period in which a number of new institutions and educational programs came into being. Composers liberated themselves from the national confines of the interwar years, and began instead to embrace international trends.

Gripsrud, Jostein (red.) 2002. *Populærmusikken i kulturpolitikken*, Oslo: Norsk kulturråd

Ein rapport utarbeidd av ei tverrfagleg gruppe på ti forskarar leia av professor Jostein Gripsrud. Dokumentet er blitt på over 400 sider, og er kome til i løpet av snaue fem månader. Rapporten peikar på behov for generell styrking av kvalitetsfremjande tiltak på feltet som utdanning og opplæring, opprusting av arrangørkompetanse og -nettverk, betre representasjon i relevante kulturpolitiske fora, betre næringspolitisk tilrettelegging og ivaretaking av populærmusikken si historie.

Grout, Donald Jay 1960. *A History of Western Music*, New York: W. W. Norton & Company, Inc

The narrative of *A History of Western Music* naturally focuses on the musical works, styles, genres, and ideas that have proven most influential, enduring, and significant—but it also encompasses a wide range of music, from religious to secular, from serious to humorous, from art music to popular music, and from Europe to the Americas. With a six-part structure emphasizing the music's reception and continued influence, Burkholder's narrative establishes a social and historical context for each repertoire to reveal its legacy and its significance today.

Grubbs, David 2014. *Records Ruin the Landscape*:

John Cage's disdain for records was legendary. He repeatedly spoke of the ways in

John Cage, the Sixties, and Sound Recording,
Duke University Press

which recorded music was antithetical to his work. In *Records Ruin the Landscape*, David Grubbs argues that, following Cage, new genres in experimental and avant-garde music in the 1960s were particularly ill suited to be represented in the form of a recording. These activities include indeterminate music, long-duration minimalism, text scores, happenings, live electronic music, free jazz, and free improvisation. How could these proudly evanescent performance practices have been adequately represented on an LP?

In their day, few of these works circulated in recorded form. By contrast, contemporary listeners can encounter this music not only through a flood of LP and CD releases of archival recordings but also in even greater volume through Internet file sharing and online resources. Present-day listeners are coming to know that era's experimental music through the recorded artifacts of composers and musicians who largely disavowed recordings. In *Records Ruin the Landscape*, Grubbs surveys a musical landscape marked by altered listening practices.

Guzman, Antonio (red.) 2003. *Charlemagne Palestine: Sacred Bordello*, London: Black Dog Publishing

As one of the most influential figures of experimental music and performance Charlemagne Palestine has remained an enigma. Unlike his illustrious contemporaries Terry Riley, John Cale, Steve Reich and Philip Glass little has been written on Palestine and his continuing influence. In his own right, he was and remains today a pivotal personality whose research in musical composition and performance has been characterised over the years by its incantatory repetitiveness, its flamboyance and its mysticism, but also by its violence. Palestine has left a lasting impression and remains a crucial contributor to today's experimental music scene. Perhaps the amazing scope of his work and the restlessness of his life never easily allowed a thorough review of his work. This monograph is the first extensive attempt to do so. Charlemagne Palestine is published in two editions--in French and English.

Habbestad, Bjørnar 2012. *Lemur - Critical Band*, New York/Bergen

Critical Band is a modular, site-specific composition designed as a process: a negotiation between a site, a group of musicians and a score. Fundamentally, the piece investigates how music can relate to the space in which it is performed: turning a composition into a utility to illuminate architecture in sound. Ideas from music history, architecture and room acoustics have informed all stages of this project, and found their way into terminology, harmony, instrumentation and musical form.

Habbestad, Kjell 1992. *Arrangement, arenaer og aktører i norsk samtidsmusikk*, Oslo: Norsk Komponistforening

Norsk Komponistforening ønsker at boka kan fungere som en nyttig oppslagsbok og veiledning for alle som ønsker et nærmere kjennskap til norske komponisters situasjon, arbeidsvilkår, omverden og kontaktnett.

Haefeli, Anton. 1981. *Die Internationale Gesellschaft für Neue Musik (IGNM): Ihre Geschichte von 1922 bis zur Gegenwart*, Atlantis Musikbuch-Verlag

Haglund, Magnus (red.), 2012. *Musikens frihet och begränsning: 16 variationer över ett tema*, Göteborg: Bokförlaget Daidalos AB.

Musiken behöver sina spänningstillstånd, sina osäkerheter och olikheter, sin balansgång mellan traditionsförankring och vilja till förnyelse. Men den behöver också språk och samtal, kommunikation med andra uttrycksformer, dialog med det samhälle som omger musikskapandet. Musiken behöver orden, de kritiska sidobelysningarna, de passionerade omformuleringarna. En av utgångspunkterna för denna antologi om musiken som samtidsuttryck, är just frånvaron av sådana gränsöverskridande samtal. Varför tycks musiken så isolerad från en mer övergripande konst- och samhällsdiskussion? Visst är det märkligt med tanke på den centrala roll som musik spelar i många människors liv?

Hall, Pauline. 1963. *25 år Ny Musikk*. Oslo: Ny Musikk.

Festskrift for Ny Musikk 25 års jubileum.

Hamilton, Andy 2007. *Aesthetics and Music*. London/New York: Continuum.

Aesthetics and Music is a fresh and often provocative exploration of the key concepts and arguments in musical aesthetics. It draws on the rich heritage of the subject, while proposing distinctive new ways of thinking about music as an art form. The book looks at: The experience of listening Rhythm and musical movement; What modernism has meant for musical aesthetics; The relation of music to other 'sound arts'; Improvisation and composition as well as more traditional issues in musical aesthetics such as absolute versus programme music and the question of musical formalism.

Harper, Adam 2011. *Infinite Music: Imagining the Next Millennium of Human Music-Making*, Alresford: Zero Books

Bringing the ideas of twentieth-century avant-garde composers Arnold Schoenberg and John Cage to their ultimate conclusion, Infinite Music proposes a system for imagining music based on its capacity for variation, redefining musical modernism and music itself in the process. It reveals the restrictive categories traditionally imposed on music-making, replaces them with a new vocabulary and offers new approaches to organising musical creativity. By detailing not just how music is composed but crucially how it's perceived, Infinite Music maps the future of music and the many paths towards it.

Hecker, Florian. 2013. *Chimerizations*, Primary Information.

Chimerizations feature a radically new form of documentation of Florian Hecker's sound works that dramatize the phenomenon of Auditory Chimaeras. The publication presents the documentation of Hecker's recent sound pieces ("Magnitude Estimation," 2010; "Hecker Lecky Sound Voice Chimera," 2011; "Bregman/Deutsch Chimera," 2011; "Chimerization (MIT Project)," 2011 "Chimerization" 2012; and "Hinge," 2012); The images, installation-reference and productions stills, have been altered by Hecker using a Sift Flow Algorithm. The result is varied and idiosyncratic, with the same image undergoing multiple translations, effectively creating a visual parallel to the chimeric phenomenon produced in the sound works they document.

Hegarty, Paul. 2007. *Noise / Music. A History*, Continuum.

Noise/Music looks at the phenomenon of noise in music, from experimental music of the early 20th century to the Japanese noise music and glitch electronica of today. It situates different musics in their cultural and historical context, and analyses them in terms of cultural aesthetics. Paul Hegarty argues that noise is a judgement about sound, that what was noise can become acceptable as music, and that in many ways the idea of noise is similar to the idea of the avant-garde.

While it provides an excellent historical overview, the book's main concern is in the noise music that has emerged since the mid 1970s, whether through industrial music, punk, free jazz, or the purer noise of someone like Merzbow. The book progresses seamlessly from discussions of John Cage, Erik Satie, and Pauline Oliveros through to bands like Throbbing Gristle and the Boredoms. Sharp and erudite, and underpinned throughout by the ideas of thinkers like Adorno and Deleuze, Noise/Music is the perfect primer for anyone interested in the louder side of experimental music.

Heitmann, Jan H. og Per Selle 1999. *Frivillige organisasjoner: Fornytelse, vekst og utvikling*, Kristiansand: Høyskoleforlaget

Boka vil gi foreninger og lage ideer og verktøy som kan brukes til å finne og styrke egen identitet. Den gir ei veiledning i de strategiske prosesser og aktiviteter organisasjoner må ha for å lykkes i en konkurransepreget virkelighet.

Hellandsjø, Karin 2013. *Kurt Schwitters og Norge - Kurt Schwitters and Norway*. Oslo: Sparebankstiftelsen DNB

Merz-kunstneren Kurt Schwitters (1887-1948) fremstrår i dag som en av de mest toneangivende og nyskapende kunstnerne innen den eksperimentelle kunsten på 1900-tallet. Denne publikasjonen gir en kort introduksjon til prosjektene som er igangsatt for å gjøre kunstnerens tilknytning til Norge bedre kjent. Norsk og engelsk tekst

Hendy, David. 2013. *Noise: A Human History of Sound & Listening*. London: Profile Books

In the first narrative history of the subject which puts humans at its centre, and coinciding with the author's major Radio 4 series on the same subject, acclaimed historian David Hendy describes the history of noise - which is also the history of listening. As he puts it himself: 'By thinking about sound and listening, I want to get closer to what it felt like to live in the past or be caught up in the major events of history. The book is a chance for readers to discover more of the personal and social background to those stories featured in the radio series.' This unusual book reveals fascinating changes in how we have understood our fellow human humans and the world around us. For although we might see ourselves inhabiting a visual world, our lives are shaped by our need to hear and be heard.

Henriques, Julian 2011. *Sonic Bodies: Reggae Sound Systems, Performance Techniques and Ways of Knowing*, New York / London: Continuum

Breaking new ground in the field of Sound Studies, this book provides an in-depth study of the culture and physicality of dancehall reggae music. The reggae sound system has exerted a major influence on music and popular culture. Every night, on the streets of inner city Kingston, Jamaica, Dancehall sessions stage a visceral, immersive and immensely pleasurable experience of sonic dominance for the participating crowd. "Sonic Bodies" formulates a fascinating auditory critique of visual dominance and the dualities inherent in ideas of image, text or discourse. This innovative book questions the assumptions that reason resides only in the mind, that communication is an exchange of information and that meaning is only ever representation.

Herresthal, Harald 1984. *Norwegische Musik: von den Anfängen bis zur Gegenwart*, Oslo: Norsk Musikforlag

Dieses Buch ist in Verbindung mit der norwegischen Woche für Musik in Hamburg vom 4. Bis 10. November 1984 entstanden. Die Woche ist durch Zusammenarbeit zwischen der Norwegischen Musikhochschule und der Hochschule für Musik und Darstellende Kunst in Hamburg zustande gekommen.

Herrington, Tony, 2015. *Epiphanies: Life-Changing Encounters With Music*, London: Strange Attractor

The monthly Epiphanies column - which has been running in The Wire magazine since January 1998 - celebrates music's transformative power in a series of personal testimonials from some of the most original critics, authors, artists and musicians of our time. This book anthologises 55 of the best Epiphanies essays, each one describing an encounter with music that changed a life. The collection also boasts contributions from a host of influential music critics, including Ian Penman on Jimi Hendrix, Dave Tompkins on 2 Live Crew and Owen Hatherley on Pulp.

Hobijn, Geert-Jan 2014. *Witteveen+Bos Art+Technology Award 2014*, Witteveen+Bos Art+Technology Award

Geert Jan Hobijn – who has performed several times at V2_ – is the founder of Staalplaat Soundsystem. He has made amongst others mechanical orchestras consisting of consumer electronics like washing machines, vacuum cleaners, and electrical fans. Hobijn receives the Witteveen+Bos Art+Technology Award 2014 for how he moves the public with his interactive sound installations.

Holbæk-Hansen, Hilde (red.) 1996. *Olav Anton Thommessen: Inspirator. Tradisjonsbærer. Rabulist*. Oslo: Norsk musikkforlag

I 1996 fylte Olav Anton Thommessen 50 år. En krets av kolleger og venner mente dette var anledningen til å hylle jubilaranten med et eget skrift. Redaksjonen har med boken ønsket å markere at Olav Anton Thommessen hører til en av dagens bokstavelig talt toneangivende komponister. Det er derfor vårt håp at en biografisk skisse og en komplett verktliste kan virke inspirerende på dirigenter og utøvere som vil slå et slag for hans musikk.

Holder, Will og Alex Waterman (red) 2014. *Yes, But Is It Edible?: The Music Of Robert Ashley For Two Or More Voices*. New Documents

The bulk of *Yes, But Is It Edible?* is a result of a proposal from Will Holder and Alex Waterman to Robert Ashley that musicians and non-musicians could produce new versions of his operas in the form of typographical scores. This book looks at the scores for *Dust* (1998) and *Celestial Excursions* (2003) - two operas which have, until now, been solely produced by, and are the stories exchanged between, Ashley and his "band" (singers Sam Ashley, Joan La Barbara, Thomas Buckner and Jacqueline Humbert) and in landscapes produced by "Blue" Gene Tyranny, Tom Hamilton, David Moodey, Cas Boumans, and Mimi Johnson.

Hollings, Ken 2008. *Welcome to Mars: Fantasies of Science in the American Century 1947 – 1959*, London: Strange Attractor Press

A story of weird science, strange events and even stranger beliefs, set in an age when the possibilities for human development seemed almost limitless, *Welcome to Mars* offers a fascinating, detailed chronology of where it all went wrong. In his own inimitable style, Ken Hollings draws upon newspaper accounts, advertising campaigns, declassified government archives, old movies and newsreels from the period to depict an unsettled time in which the layout of suburbia reflected atomic bombing strategies, bankers and movie stars experimented with hallucinogens, brainwashing was just another form of interior decoration and strange lights in the sky were taken very seriously indeed. After *Welcome to Mars*, you'll never be able to think about the 1950s the same way again.

Hovinbøle, Tom Løberg 2012. *Lyttekunst: Samtaler om fri-improvisert musikk*, Marhaug forlag

Norske fri-improviserende musikere spiller seg til suksess verden over. Her hjemme har de stått i spissen for en vital oppblomstring av det musikalske landskapet de siste ti årene. Men de spiller en musikk som både er kontroversiell og lite kjent, misforstått av mange, elsket av de som utøver den. *Lyttekunst* er like mye for musikkelskere som musikere, og tar for seg fri-improvisasjonens paradoksale natur. Gjennom 15 samtaler med noen av Norges fremste improvisatører, tegner *Lyttekunst* et bilde av hva fri-improvisasjon er – og kan være.

Howells, Tom (red.) 2012. *Black Metal: Beyond the Darkness*, London: Black Dog Publishing

The book provides an overview in an in-depth reader format, bridging the gap between conventional accounts of the scene and the new pan-academic focus on Black Metal as a conduit for socio-cultural expression. The book is a contemporary reader on a genre often maligned by the press as overtly concerned with nihilism, destructiveness and an insular obsession with Satanism and aggressive nationalism. In reality, Black Metal is a constantly evolving vehicle for musically and ideologically progressive groups and artists, one that is increasingly forward-thinking despite maintaining a purity of expression that is tied to the past.

Hval, Jenny 2012. *Inn i ansiktet*, Oslo: Forlaget Oktober

Inn i ansiktet skriver seg inn i historien om en ung kvinne som hørte Guds stemme i sin egen kropp. Den synger etter, lever seg inn i og skjærer seg gjennom ansiktet til Renée Falconetti, hun som spilte Jeanne d'Arc i Carl Theodor Dreyers film *La passion de Jeanne d'Arc* (1928). Det handler om stemmen – om hva den betyr, og hva den er uttrykk for når den stemmen som høres i rommet ikke ligner på den stemmen du kjenner som din egen. Og det handler om bildemediets ondskap: night vision-bilder av en naken Paris Hilton, bilder av den vettskremte Nancy i *Nightmare on Elm Street*. Assosiativt og kritisk undersøker Jenny Hval hva en stemme kan være som ikke et bilde kan være – eller kanskje, hvem en stemme kan være. Og hva kan stemmen som høres gjøre med den som skriver? Høsten 2011 spilte Jenny Hval to

stumfilmkonserter med sin egen musikk til *La passion de Jeanne d'Arc. Inn i ansiktet* er en fortsettelse av dette arbeidet. Lydinсталlasjonen *Innocence is kinky* (2012), bestilt av Henie Onstad Kunstsenter, er basert på noe av det samme materialet.

Hval, Jenny. 2012. *Innocence Is Kinky*. Henie Onstad Art Centre

Program for performance: As part of the Øya music festival autumn 2011, Jenny Hval performed a silent movie concert in Oslo. Her own music accompanied the film *La passion de Jeanne d'Arc* (the Danish director Carl Theodor Dreyer's portrait of Jeanne d'Arc that dates from 1928). *Innocence is kinky* is a 25 minute long sound and light installation. The light design is created by Kyrre Heldal Karlsen, in cooperation with Jenny Hval.

Iddon, Martin 2013. *New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez*, Cambridge: Cambridge University Press

New Music at Darmstadt explores the rise and fall of the so-called 'Darmstadt School', through a wealth of primary sources and analytical commentary. Martin Iddon's book examines the creation of the Darmstadt New Music Courses and the slow development and subsequent collapse of the idea of the Darmstadt School, showing how participants in the West German new music scene, including Herbert Eimert and a range of journalistic commentators, created an image of a coherent entity, despite the very diverse range of compositional practices on display at the courses. The book also explores the collapse of the seeming collegiality of the Darmstadt composers, which crystallised around the arrival there in 1958 of the most famous, and notorious, of all post-war composers, John Cage, an event that, Carl Dahlhaus opined, 'swept across the European avant-garde like a natural disaster'.

Jaakkola, Jutta og Aarne Toivonen 2004. *Inspired by Tradition: Kalevala Poetry in Finnish Music*, Finnish Music Information Centre Fimic

The Kalevala, the Finnish national epic, has been a major source of national self-esteem and inspiration in Finnish culture and art ever since it was first published. Its ancient poetry has variously fired the political ambitions of a young nation and generated dazzling artistic vistas that delve into its shamanistic depths. This is the first book ever to explore the impact of the poetry of the Kalevala on Finnish music, including jazz and the diverse forms of popular music. The articles cover a wide span of influences and processes from Sibelius to the 'Kalevala metal' of the new millennium.

Jerman, Gunnar 1997. *A Cultural Odyssey: Focus on Norwegian Art*, Oslo: Index Publishing

A Cultural Odyssey gives readers an overview of the arts in Norway from the ancient rock carvings to the wide spectrum of contemporary art. Norwegian painting, literature, theatre, film, music, architecture, folk art, handicrafts and design are each presented in their own individual chapters.

Johnsen, Åshild Kanstad 2011. *Kubbe lager spetakkel*, Oslo: Gyldendal Forlag

Og nå skal han begynne i korps. Han velger seg trompeten som sitt instrument, og så er det bare å sette i gang å øve til den store korpskonserten. Men Kubbe har et problem – uansett hvor mye han terper og leser og øver, så skjønner han ikke et kvitter av notene. De ser mest ut som fugler på en strømledning, synes Kubbe. Derfor later han bare som han spiller når dirigenten ser på, mens han egentlig ikke lager en lyd.

Jordal, Preben 2015. *Vinduet 3 / 2015 Essay*, Oslo: Gyldendal Norsk Forlag

Essaynummer med Helene Uri, Henning Hagerup, Kjartan Fløgstad m.fl.

Joseph, Branden W. 2011. *Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage*, New York: Zone Books

Neither monograph nor social history, the book takes Conrad's collaborative interactions as a guiding thread by which to investigate the contiguous networks and discursive interconnections in 1960s art. Such an approach simultaneously illuminates and estranges current understandings of the period, redrawing the map across medium and stylistic boundaries to reveal a constitutive hybridization at the base of the decade's artistic development. This exploration of Conrad and his milieu goes beyond the presentation of a relatively overlooked oeuvre to chart multiple, contestatory regimes of power simultaneously in play during the pivotal moment of the 1960s.

Juno, Andrea og V. Vale 1991. *Angry Women*, San Francisco: Re/Search Publications

In this illustrated, interview-format volume, 16 women performance artists animatedly address the volatile issues of male domination, feminism, race and denial. Among the modern warriors here are Diamanda Galás, a composer of ritualistic "plague masses" about AIDS who refuses to tolerate pity or weakness; Lydia Lunch, a self-described "instigator" who explains that her graphic portrayals of exploitation stem from her victimization as a child; and Wanda Coleman, a poet who rages against racism and ignorance. Incendiary opinions of current issues such as the Gulf War and censorship and frequent allusions to empowering art and literature make this an excellent reference source. These informed discussions arm readers verbally, philosophically and behaviorally and provide uncompromising role models for women actively seeking change.

Jørgensen, Harald 1982. *Fire musikalitetsteorier: En framstilling av fire musikalitetsteorier, deres forutsetninger og pedagogiske konsekvenser*, Aschehoug

Kahn, Douglas 1999. *Noise, Water, Meat: A History of Sound in the Arts*, Cambridge, Massachusetts/London: The MIT Press

Kahn, Douglas 2013. *Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts*, Berkely, LA, London: University of California Press

Keenan, David 2016. *England's Hidden Reverse*, London: Strange Attractor Press

Kelemen, Milko 1981. *Klanglabyrinth: Reflexionen eines Komponisten über die Neue Musik*, München: R. Piper & Co. Verlag

Kim-Cohen, Seth 2016. *Against Ambience and Other Essays*, New York/London: Bloomsbury

Kim-Cohen, Seth 2009. *In the Blink of an Ear: Toward a Non-Cochlear Sonic Art*, New York / London: Continuum

Kirkegaard, Jacob 2015. *Earside Out*, Narayana Press.

Korhonen, Kimmo. Aarne Toivonen (red.) 2007. *Inventing Finnish Music: Contemporary Composers from Medieval to Modern*, Finnish Music Information Centre

Krogstad, Asbjørn og John Mosand 1991. *Musikk og akustikk: Planlegging av lokaler til musikkøving*

En presentasjon av fire musikalitetsteorier, og redegjøring av pedagogiske konsekvenser av dem. Framstillingen er først og fremst beregnet på musikkpedagoger, og den er skrevet slik at personer uten særlige forkunnskaper i psykologi og musikkpsykologi skal kunne lese den.

This interdisciplinary history and theory of sound in the arts reads the twentieth century by listening to it--to the emphatic and exceptional sounds of modernism and those on the cusp of postmodernism, recorded sound, noise, silence, the fluid sounds of immersion and dripping, and the meat voices of viruses, screams, and bestial cries. Focusing on Europe in the first half of the century and the United States in the postwar years, Douglas Kahn explores aural activities in literature, music, visual arts, theater, and film. Placing aurality at the center of the history of the arts, he revisits key artistic questions, listening to the sounds that drown out the politics and poetics that generated them.

Earth Sound Earth Signal is a study of energies in aesthetics and the arts, from the birth of modern communications in the nineteenth century to the global transmissions of the present day. Douglas Kahn begins by evoking the Aeolian sphere music that Henry David Thoreau heard blowing along telegraph lines and the Aelectrosonic sounds of natural radio that Thomas Watson heard through the first telephone; he then traces the histories of science, media, music, and the arts to the 1960s and beyond. *Earth Sound Earth Signal* rethinks energy at a global scale, from brainwaves to outer space, through detailed discussions of musicians, artists and scientists such as Alvin Lucier, Edmond Dewan, Pauline Oliveros, John Cage, James Turrell, Robert Barry, Joyce Hinterding, and many others.

Based on hundreds of hours of interviews with members of Coil, Nurse With Wound and Current 93 as well as contemporaries, friends and associates, EHR illuminates a shadowy English underground scene whose work accented peculiarities of Englishness through the links and affinities they forged with earlier generations of the island's marginals and outsiders, such as playwright Joe Orton, writers like death decadent Eric, Count Stenbock, ecstatic mystic novelist Arthur Machen and occult figures like Austin Osman Spare and Aleister Crowley.

Was ist Neue Musik? Warum ist die Neue Musik zu verstehen? Hat die Neue Musik eine Zukunft, oder wird sie als "Irrweg" bald vergessen werden?

Against Ambience diagnoses - in order to cure - the art world's recent turn toward ambience. Against Ambience argues for an art that acknowledges its own methods and intentions; its own position in the structures of cultural power and persuasion. Rather than the warm glow of light or the soothing wash of sound, Against Ambience proposes an art that cracks the surface of our prevailing patterns of encounter, initiating productive disruptions and deconstructions.

Polemical, revisionist, prescriptive: In *The Blink of an Ear* argues for a reassessment of the short history of sound art, rejecting the tendency toward sound-in-itself in favour of a reading of sound's expanded situation and its uncontainable textuality. It has been nearly a century since Marcel Duchamp famously proposed a non-retinal visual art, rejecting judgments of taste and beauty. The book asks why the sonic arts did not experience a parallel turn toward a non-cochlear sonic art, imagined as both a response and a complement to Duchamp's conceptualism. Rather than treat sound art as an artistic practice unto itself, or as the unwanted child of music, it relates the post-War sonic arts to contemporaneous movements in the gallery arts.

Lydkunst. Produsert av Jacob Kirkegaard i samarbeid med Museum of Contemporary Art, Roskilde, Denmark.

Where does the history of Finnish classical music begin? Who was the first internationally known Finnish composer? Who wrote the first Finnish opera? Or symphony? *Inventing Finnish Music* is a history of Finnish classical music told through composers in a chronological survey which puts them in their historical and stylistic contexts. Here you will find both established classics and the great Finnish composers of today and tomorrow.

Boka gir veiledning om akustiske forhold både for "amatører" og fagfolk som gjennom deltakelse i byggekomiteer etc., ønsker å medvirke til best mulig akustiske

og **konsserter**, Oslo: kommuneforlaget

Krogvig, Ingvild 2012. *I Wish This Was a Song: Music in Contemporary Art*, Oslo: Nasjonalmuseet for kunst, arkitektur og design

Kubisch, Christina. Wulf Herzogenrath og Ingmar Lähnemann (red.) 2008. *Stromzeichnungen / Electrical Drawings*, Heidelberg: Kehrer Verlag

Kulkarni, Neil 2012. *Eastern Spring. A 2nd Gen Memoir*. Winchester/Washington: Zero Books

LaBelle, Brandon 2010. *Acoustic Territories: Sound Culture and Everyday Life*. New York/London: Bloomsbury

LaBelle, Brandon 2006. *Background Noise: Perspectives on Sound Art*. New York / London: Continuum

Lahn-Johannessen, Mai (red.) Helene Lazaridis (red.), Steinar Sekkingstad (red.), Solveig Øvstebø (red.), Stein-Inge Århus (red.) 2014. *Bergen Kunsthall i Perspektiv 2001-2013*, Bergen: Bergen Kunsthall

Lander, Dan (red.) og Micah Lexier (red.) 2013 (1990). *Sound by Artists*, Toronto: Blackwood Gallery/Etobicoke: Chiavari Press

Lane, Cathy, Angus Carlyle 2016. *In the Field: The Art of Field Recording*, Devon: Uniformbooks

og lydmessige forhold for utøvelse av musikk. Dette både ved bygging, ombygging og tilrettelegging av lokaler for musikkutøving. Her gis også mange gode råd for enklere praktisk tilrettelegging av eksisterende lokaler og bruk av lydanlegg.

Utstillingskatalog.

Christina Kubisch is one of the pioneers of sound art, with numerous sound installations, performances and compositions to her credit, along with an extensive body of accompanying material that actually forms the springboard for her work. Included are drawings, visual musical scores and text and image sketches from the last 35 years, most of which have never before been shown. Topics treated include architecture, acoustics, the composition process, electronic sound generation, electro-magnetic induction, observations on the listener's behavior, studies on light phenomena in connection with acoustics and the »beauty« of the drawing itself as basis for translating an abstract idea into a three-dimensional sound installation.

Haunting, ferociously powerful look at life as a 2nd-generation immigrant in Coventry, England through the music of an ancient past. - From the grey streets of Coventry, to the green jungles of India, Neil Kulkarni chases the sounds of his past and ancient songs from the sub-continent to try and find himself a new way of listening to some of the oldest music on earth. Part touching memoir, part ferocious polemic, An Eastern Spring confronts race and the ghosts of the past in a fearless attempt to map our past, present and future as western music listeners.

Acoustic Territories: Sound Culture and Everyday Life offers an expansive reading of auditory life. It provides a careful consideration of the performative dynamics inherent to sound culture and acts of listening, and discusses how auditory studies may illuminate understandings of contemporary society. Combining research on urbanism, popular culture and auditory issues, *Acoustic Territories* opens up multiple perspectives - it challenges debates surrounding noise pollution and charts an "acoustic politics of space" by unfolding auditory experience as located within larger cultural histories and related ideologies.

Brandon LaBelle traces auditory life through a topographic structure: beginning with underground territories, through to the home as a site, and then further, to streets and neighborhoods, and finally to the sky itself. This structure follows sound as it appears in specific auditory designs, as it is mobilized within various cultural projects, and queries how it comes to circulate through everyday life as a medium for social transformation. *Acoustic Territories* uncovers the embedded tensions and potentiality inherent to sound as it exists in the everyday spaces around us.

This is a fascinating overview of the history of sound art. The rise of a prominent auditory culture, as seen in the recent plethora of art exhibitions on sound art, in conjunction with academic programs dedicated to "aural culture", sonic art, and auditory issues now emerging, reveals the degree to which sound art is lending definition to the 21st century. And yet, sound art still lacks related literature to compliment, and expand, the realm of practice. "Background Noise" sets out an historical overview, while at the same time shaping that history according to what sound art reveals - the dynamics of art to operate spatially, through media of reproduction and broadcast, and in relation to the intensities of communication and its contextual framework.

Jubileumskatalog

Editors Lander and Lexier have made a brave attempt to define exactly what "sound by artists" is, collating over 30 essays ranging from interview excerpts with John Cage to art installation literature; discussion over how everyday "noise" constitutes audio art; cassette culture of the 80s; and pioneering tape-splicing the likes of which Steinski helped take overground.

From its early origins in wildlife sound and in ethnographic research, field recording has expanded over the last few decades into a diverse range of practices which explore and investigate aspects of the lived environment. Cathy Lane and Angus

Lange, Kristian 1971 og 1982. *Norwegian Music: A Survey*, Oslo: Johan Grundt Tanum Forlag

Lassry, Elad 2012. *On Onions*, New York: Primary Information.

Lawrence, Tim 2009. *Hold On to Your Dreams: Arthur Russell and the Downtown Music Scene, 1973 - 1992*, Durham / London: Duke University Press

Lebrecht, Norman 1991. *The Maestro Myth: Great Conductors in Pursuit of Power*, London: Pocket Books

Lewis, George E. 2009. *A Power Stronger Than Itself: The AACM and American Experimental Music*, Chicago: The University of Chicago Press

Licht, Alan 2007. *Sound Art: Beyond Music, Between Categories*, New York: Rizzoli International Publications, Inc

Lindeman, Trygve og Einar Solbu 1976. *Musikkonservatoriet i Oslo 1883 - 1973*. Glåmdalens trykkeri

Lucier, Alvin 2012. *Music 109: Notes on Experimental Music*, Middletown: Wesleyan University Press

Carlyle have collected interviews with contemporary sound artists who use field recording in their work.

Since Grieg died in 1907, there have been more than fifty years of progress, years which in most countries have produced a remarkably rich and varied development in the world of music. During these years Norway, too, has enjoyed her share of this advance, and fostered a succession of young and talented musicians who have carried on the heritage of Grieg and found inspiration in his works. This book will give an account of the developments which led up to Grieg and of contemporary trends.

On Onions is a photographic study of onions by Israeli-born artist Elad Lassry (born 1977). Characteristically highlighting the spectrum of hues and shapes for the vegetable, Lassry's selected taxonomy includes sections on red, yellow and white onions, each of which possesses its own distinct taste and benefits. On Onions is Lassry's first artist's book, and the work will exist only in book form; it is at once wry, refreshing and disorienting in its biology workbook style, which makes fruitful use of "the confusion that results when there is something just slightly wrong in a photograph" (as the artist has described his practice in general). Composed by the artist and arranged by Stuart Bailey, the book includes an essay written by Angie Keefer about the effects of sliced onions on human tear ducts.

This is the first biography of the musician and composer Arthur Russell, one of the most important but least known contributors to New York's downtown music scene during the 1970s and 1980s. With the exception of a few dance recordings, including "Is It All Over My Face?" and "Go Bang! #5," Russell's pioneering music was largely forgotten until 2004, when the posthumous release of two albums brought new attention to the artist. This revival of interest gained momentum with the issue of additional albums and the documentary film *Wild Combination*. Based on interviews with more than seventy of his collaborators, family members, and friends, *Hold On to Your Dreams* provides vital new information about this singular, eccentric musician and his role in the boundary-breaking downtown music scene.

In this masterpiece on the masters of music, Lebrecht enthralles readers with his insightful look into the lives and careers of the world's most celebrated conductors. From Richard Strauss to Herbert von Karajan to Leonard Bernstein to Simon Rattle, *The Maestro Myth* examines the world of classical music and the mounting crisis in a profession where genuine talent grows ever scarcer.

Founded in 1965 and still active today, the Association for the Advancement of Creative Musicians (AACM) is an American institution with an international reputation. George E. Lewis, who joined the collective as a teenager in 1971, establishes the full importance and vitality of the AACM with this communal history, written with a symphonic sweep that draws on a cross-generational chorus of voices and a rich collection of rare images. Moving from Chicago to New York to Paris, and from founding member Steve McCall's kitchen table to Carnegie Hall, *A Power Stronger Than Itself* uncovers a vibrant, multicultural universe and brings to light a major piece of the history of avant-garde music and art.

In this volume, the complete story of sound art is told by one of the country's leading critics and scholars. The author traces the history of this form of art—highlighting the convergence of the indie world bands such as Sonic Youth with the art world—looking at the critical cross-pollination that has led to some of the most important and challenging art being produced today, including work by Christian Marclay, LaMonte Young, Janet Cardiff, Rodney Graham, and Laurie Anderson, among many others.

Composer and performer Alvin Lucier brings clarity to the world of experimental music as he takes the reader through more than a hundred groundbreaking musical works, including those of Robert Ashley, John Cage, Charles Ives, Morton Feldman, Philip Glass, Pauline Oliveros, Steve Reich, Christian Wolff, and La Monte Young. Lucier explains in detail how each piece is made, unlocking secrets of the composers' style and technique. The book as a whole charts the progress of American experimental music from the 1950s to the present, covering such topics as indeterminacy, electronics, and minimalism, as well as radical innovations in music for the piano, string quartet, and opera. Clear, approachable and lively, *Music 109* is Lucier's indispensable guide to late 20th-century composition.

M'kadmi, Samir. 2008. *Trash Art-Found Objects: Recycling the Looking-Glass.* Samir M'kadmi –The Agency, Alternativ Plattform for Kunst

Et referanseverk til utstillingen. I tillegg til en presentasjon av de enkelte utstillerne, består publikasjonen av kunstteoretiske tekster og bidrag fra kunstnere, filosofer, statsvitere og journalister.

Maconie, Robin 2005. *Other Planets: The Music of Karlheinz Stockhausen,* Oxford: The Scarecrow Press, Inc.

This present volume draws on over forty years of the author's close study of Stockhausen and functions as a catalogue raisonnee of Stockhausen's complete output. With plentiful citations from the history of radio, film, and sound recording, as well as from contemporary science and technology, the book is laid out in strictly chronological order and contains unusually ample commentary on the composer's sources of inspiration.

Madigan, Mary G. og Jens Wernscheid 2014. *On The Page: Universal Music Publishing Classical Yearbook 2014,* Universal Music Publishing Classical

2014 yearbook. The volume features interviews with Peter Eötvös and Martin Grubinger, in-depth articles about Klaus Huber and Fausto Romitelli, insights into the Puccini critical edition and any more.

McGrath, Rick (red.) 2013. *The JG Ballard Book,* Ontario: The Terminal Press

Introducing The JG Ballard Book, an oversized collection of articles, ideas, interviews, insights and a travelogue... as well as uniquely featuring hi-rez reproductions of over 60 pages of handwritten and typed letters from JG Ballard himself. The JG Ballard Book is 192 (count 'em) full-colour large format pages of fun and fascinating insights into "The Seer of Shepperton" -- his life, his work and his planar intersections.

Meisingset, Kristian, Anna Katharina Fonn Matre og Aase Marthe J. Hørrigmo. 2012. *Kultur for kulturens skyld: Skisse til en liberal kulturpolitikk.* Oslo: Civita

Boken tar et oppgjør med den rådende kulturpolitiske ideologien. Vi må satse på kultur fordi kulturen har en egenverdi, ikke for å utjevne sosiale forskjeller. Forfatterne fremmer en rekke forslag for å skape større avstand mellom staten og kulturlivet.

Michell, John 1988. *Euphonics: A Poet's Dictionary of Enchantments,* Glastonbury: Wooden Books Ltd

Euphonics is about the natural meanings of sounds and their influence in the formation of words and languages. The subject was first raised in Plato's *Cratylus*, where Socrates adjudicates in a debate about the significance of names, whether they are chosen at random or whether they are in some way appropriate to the objects they are applied to. Plato's play is full of puns and jokes which no one now can understand, but the general implication is that the subject should be dealt with humour. So, after an introductory essay, there follows the dictionary, with entries for distinctive sounds, with examples and the author's own rhyming verse.

Miles, Barry 2011. *In the seventies: Adventures in the Counterculture,* London: Serpent's Tail

In The Seventies tells the story of London and New York during the decade that is often written off as one long hangover after the exuberance of the sixties. Miles remembers a fascinating period in which many of the hippie dreams became realities, and others came back in shiny new clothes at the advent of the punk revolution. Beginning with Allen Ginsberg's hippie commune in upstate New York and moving on to his time cataloguing William Burroughs' archives in London, Miles remembers the decade that began with David Bowie in drag and ended with Grace Jones naked at Studio 54. This is a memoir that challenges modern perceptions of the decade with great anecdotes featuring an extraordinary cast of characters, from Allen Ginsberg to Richard Hell, Leonard Cohen to Brian Eno.

Miller, Leta E. og Fredric Lieberman 2004 (1998). *Composing a World: Lou Harrison, Musical Wayfarer,* Urbana/Chicago: University of Illinois Press

Music's inclusivity - its potential to unite cultures, disciplines, and individuals - defined the life and career of Lou Harrison (1917-2003). Beyond studying with leading composers of the avant-garde such as Henry Cowell and Arnold Schoenberg, conducting Charles Ives' Pulitzer Prize-winning "Third Symphony", and staging high-profile percussion concerts with John Cage, Harrison has achieved fame for his distinctive blending of cultures - from the Chinese opera, Indonesian gamelan, and the music of Native Americans to modernist dissonant counterpoint.

Milner, Greg 2009. *Perfecting Sound Forever: The Story of Recorded Music,* London: Granta

Perfecting Sound Forever tells the story of recorded music, introducing us to the innovators, musicians and producers who have affected the way we hear our favourite songs, from Thomas Edison to Phil Spector. Exploring the balance that recordings strike between the real and the represented, Greg Milner asks the questions which have divided sound recorders for the past century: should a recording document reality as faithfully as possible, or should it improve upon or somehow transcend the music it records? What does the perfect record sound like?

Molitor, Claudia 2015. *Sonorama: Listening to the view from the train,* Devon: Uniformbooks

Sonorama: listening to the view from the train is the printed accompaniment to Claudia Molitor's new audio work located on the train journey between London St

Pancras International and Margate.

Collecting together the graphic score of Molitor's reading of the journey alongside essays by Molitor and historian David Hendy, and interviews with writer Charlotte Higgins, curator Graham McKenzie and musician Evan Parker, the book investigates how to listen to the silenced view that lies beyond the train window. Traversing the socio-political history and present of the landscape itself, Molitor presents us with a range of topics as diverse as hop-picking, Roman migration and what it means to be lost, in an attempt to translate our experience of 'being in the world'.

Nattiez, Jean-Jacques 1993. *The Boulez-Cage Correspondence*, New York: Cambridge University Press

Between May 1949 and August 1954 the composers Pierre Boulez and John Cage exchanged a series of remarkable letters that reflect on their own music and the culture of the time. This correspondence, together with other relevant documents, has been edited and annotated by Jean-Jacques Nattiez and is now available for the first time in English in a paperback edition.

Negarestani, Reza 2008. *Cyclonopedia: Complicity With Anonymous Materials*, Melbourne: Re:press

At once a horror fiction, a work of speculative theology, an atlas of demonology, a political samizdat and a philosophic grimoire, Cyclonopedia is work of theory-fiction on the Middle East, where horror is restlessly heaped upon horror. Reza Negarestani bridges the appalling vistas of contemporary world politics and the War on Terror with the archeologies of the Middle East and the natural history of the Earth itself. Cyclonopedia is a middle-eastern Odyssey, populated by archeologists, jihadis, oil smugglers, Delta Force officers, heresiarchs, corpses of ancient gods and other puppets.

Nesheim, Elef, 2012. *De heftige årene. Norsk modernisme 1956-68*, Unipub

Når begynte norske komponister å slå håndflaten eller underarmen på pianotangentene? Hvem fikk koreaneren Paik til å komme til Oslo for å sage opp et piano? Når kom elektronisk musikk til Norge? Hvordan kunne jazzmusikere inspirere komponistene? Hvorfor begynte unge komponister i 1960-årene å bruke tonale melodier i stedet for tolvtonerekker? Det måtte et kupp til for at norsk musikk skulle åpne seg for den internasjonale modernismen. Året var 1959. Musikk av Stravinskij, Bartók, Schönberg og Webern var nesten ikke framført i Norge før godt etter andre verdenskrig. Etter Ny Musikk-kuppet kom denne nye musikken på konsertprogrammene, og konflikten mellom tradisjonister og modernister økte i intensitet. På noen få heftige år var forskjellene mellom norsk og internasjonalt musikk nesten visket ut. Forfatteren beskriver denne musikkhistoriske perioden og gir samtidig leseren eksempler fra litteratur, teater og bildekunst. Dr.philos. Elef Nesheim er professor i musikkhistorie ved Norges musikkhøgskole.

Niebur, Louis 2010. *Special Sound: The Creation and Legacy of the BBC Radiophonic Workshop*, New York: Oxford University Press

Special Sound traces the fascinating creation and legacy of the BBC's electronic music studio, the Radiophonic Workshop, in the context of other studios in Europe and America. Using in-depth research in the studio's archives and papers, this book tells the history of the many engineers, composers, directors, and producers behind the studio to trace the shifting perception towards electronic music in Britain. Combining historical discussion of the people and instruments in the workshop with analysis of specific works, Louis Niebur creates a new model for understanding how the Radiophonic Workshop fits into the larger history of electronic music.

Nielsen, Christopher 2008. *Mens vi venter på Dommedag Bind 1*, Oslo: No Comprendo Press

Mens vi venter på dommedag bind 1 er Christopher Nielsen i utvalg -- vorter, kviser, stavefeil og dårlige tegninger inkludert, alt det du måtte begjære av skitten tegneseriekunst fra undergrunnens gullalder i Norge: åttitallet. I tillegg til Blitz Tours -- aldri tidligere utgitt på norsk -- og en aldri tidligere publisert 25 siders serie, får du den legendariske Nye Takter-stripen Avant Garde (Men, men... er'e eksperimentelt'a?) med en splitter ny skildring av duoens reunion 24 år seinere. Helspekket med hummer og kanari, rusk og rask, rubb og rake, kreti og pleti og enda litt til.

Nordseth, Pål 2015. *Jazz på trass*, Vines Forretningsutvikling AS.

«Jazz på trass» tar oss ikke bare med gjennom 50 jazzfestivaler på Kongsberg, men går tilbake til starten av jazzklubben Jazz Evidence i 1961. Historien er på mange måter enestående og viser hva ungdommelig og trassig innsatsvilje, kreativitet og kanskje ikke så rent lite overmot kan få til når det løftes i flokk. Foruten selve historiefortellingen og en del anekdoter, er boken spekket med bilder helt fra de første festivalene, da festivalledelsen var forutseende nok til å sørge for egen festivalfotograf. Boken inneholder også oversikter over styreledere, festivalsjefer og festivalfunksjonærer med mer enn 25 og 40 års frivillig innsats, samt bestillingsverk og hele plakat- og programhistorien. Boken er skrevet av Dagbladjournalist Pål Nordseth, som har førstehånds kjennskap til festivalen da han tidligere var ansatt i Laagendalsposten. Det er ellers bidrag fra Stein Kagge (Aftenposten), Terje Mosnes (Dagbladet), Øyvind «Vito» Thorsen (humorist, petit-skrivent og kåsør) og Erling Wicklund (NRK), samt egne kapitler om samarbeidet med Foreningen Ny Musikk og

Barnivalen.

Nyman, Michael 1974. *Experimental Music: Cage and Beyond*, Cambridge: Cambridge University Press

Michael Nyman's book is a first-hand account of experimental music from 1950 to 1970. First published in 1974, it has remained the classic text on a significant form of music making and composing that developed alongside, and partly in opposition to, the postwar modernist tradition of composers such as Boulez, Berio, or Stockhausen. Nyman's book traces the revolutionary attitudes that were developed toward concepts of time, space, sound, and composer/performer responsibility. It was within the experimental tradition that the seeds of musical minimalism were sown and the book contains reference to the early works of Reich, Riley, Young, and Glass.

Obrist, Hans Ulrich 2014. *A Brief History of New Music*, JRP|Ringier & Les Presses Du Réel

Following the success of Hans Ulrich Obrist's *A Brief History of Curating*, this publication gathers the influential curator's interviews with some of the foremost musicians and composers of the 1950s-1990s. It brings together leading avant-garde composers of the early postwar period.

O'Dair, Marcus 2014. *Different Every Time: The Authorised Biography of Robert Wyatt*, London: Serpent's Tail

O'Dair's book, dotted throughout with rarely seen photographs, cleaves to Wyatt's own view by dividing itself into "sides one and two", documenting Wyatt's life before and after a dreadfully pivotal event: the fall from a fourth-floor window which resulted in his becoming paraplegic. O'Dair unearths a welter of enthralling details when discussing Wyatt's bohemian upbringing, his epochal "drummer biped" tenure with (and devastating disenfranchisement from) Soft Machine, his membership of the Communist Party and his inspiringly open-minded, unpremeditated solo career. Cheeringly, Alfreda (Alfie) Bengé is rightly recognised for her central role as Wyatt's invaluable collaborator and long-term companion.

Oliveros, Pauline 2010. *Sounding the Margins: Collected Writings 1992 – 2009*, New York: Deep Listening Publications

Sounding the Margins: Collected Writings 1992-2009 by composer, performer, humanitarian, and Deep Listening™ founder Pauline Oliveros document her activity over this period and the many recent advances that have taken place in the fields of electronic and telematic musical performance, improvisation, artificial intelligence, and the role of women in contemporary music.

Ono, Yoko 1964 (2000) *Grapefruit*, New York: Simon & Schuster, New York: Oxford University Press

Back in print for the first time in nearly thirty years, here is Yoko Ono's whimsical, delightful, subversive, startling book of instructions for art and for life.

"Burn this book after you've read it." -- Yoko

"A dream you dream alone may be a dream, but a dream two people dream together is a reality."

"This is the greatest book I've ever burned." -- John

Packer, René Levine, Mary Jane Leach 2015. *Gay Guerrilla: Julius Eastman and His Music*, New York: University of Rochester Press

Composer-performer Julius Eastman was an enigma, both comfortable and uncomfortable in the many worlds he inhabited: black, white, gay, straight, classical music, disco, academia, and downtown New York. His music, insistent and straightforward, resists labels and seethes with a tension that resonates with musicians, scholars, and audiences today. Eastman's provocative titles, including *Gay Guerrilla*, *Evil Nigger*, *Crazy Nigger*, and others assault us with his obsessions. Eastman tested limits with his political aggressiveness, as recounted in legendary scandals he unleashed, for example, his June 1975 performance of John Cage's *Song Books*, which featured homoerotic interjections, and the uproar over his titles at Northwestern University. These episodes are examples of Eastman's persistence in pushing the limits of the acceptable in the highly charged arenas of sexual and civil rights. The essays in *Gay Guerrilla* offer context on Eastman's life history and the era's social landscape, commentaries on the composer's personality and talents, and analyses of his music. The book presents an authentic portrait of a notable American artist that is compelling reading for the general reader as well as scholars interested in twentieth-century American music, American Studies, gay rights, and civil rights.

Packer, René Levine 2010. *This Life of Sounds: Evenings for New Music in Buffalo*,

This Life of Sounds portrays an important and previously unexplored corner of the history of new music in America: the Center of the Creative and Performing Arts in the State University of New York at Buffalo. Composers Lukas Foss (the Center's founder), Lejaren Hiller, and Morton Feldman were the music directors over the life of "the Buffalo group," during the years 1964-1980. Based on Foss's plan, the Rockefeller Foundation provided annual fellowships for young composers and virtuoso instrumentalists to live in Buffalo for up to two years, thus creating a cadre of like-minded musicians who would spend their time studying, creating, and performing difficult - often controversial - new work. The now legendary group of musicians (some would say "musical outlaws") who participated in the Buffalo group included Pulitzer Prize winner George Crumb, Terry Riley, Cornelius Cardew, Maryanne Amacher, Frederic Rzewski, David Tudor, Julius Eastman, and many more. Composers John Cage, Jim Tenney, Iannis Xenakis and others all figure in the

story as well. The book provides valuable accounts of the Center's influential concert series, Evenings for New Music, performed in Buffalo, New York and throughout Europe; its famous recording of Terry Riley's *In C*; the political activism of the time; and the intersection of academic, private, and institutional funding for the arts. *Life* magazine declared in an article about the 1965 Festival of the Arts Today titled, "Can This Be Buffalo?", "Buffalo exploded last month in a two-week avant garde festival that was bigger and hipper than anything ever held in Paris or New York..." The concerts, the festivals, and the adventurous musical climate attracted filmmakers and young visual artists resulting in what one person called "one of those kinds of places the way people talk about Vienna in 1900-1910."

Partch, Harry 1974. *Genesis of a Music: An Account of a Creative Work, Its Roots and Its Fulfillments*, New York: Da Capo Press

Genesis of a Music is the manifesto of Partch's radical compositional practice and instruments (which owe nothing to the 300-year-old European tradition of Western music.) He contrasts Abstract and Corporeal music, proclaiming the latter as the vital, emotionally tactile form derived from the spoken word (like Greek, Chinese, Arabic, and Indian musics) and surveys the history of world music at length from this perspective. Parts II, III, and IV explain Partch's theories of scales, intonation, and instrument construction with copious acoustical and mathematical documentation.

Pedersen, Bernt Erik 2011. *Kjøtt: Kjøtt*, Falck Forlag AS

Kjøtt's 12-tommer er både definitiv og forvirrende. Historien om dette sentrale bandet er aldri blitt fortalt før. Denne boka undersøker de historiske og personlige forutsetningene som sammen skapte dette unike øyeblikket i norsk musikkhistorie.

Persson, Annika Ruth 2007. *LARM: Från munhåla till laptop: Ljud i nordisk konst*, Stockholm: Kabusa Böcker

LARM tar eit samla grep om verksemda til kvinner i lydkunsten og skapar ein nordisk manifestasjon gjennom å arrangere ein lydkunsthøst med utstilling og sceneopptreden. Boka LARM presenterer eit utval frå LARM si kartlegging med eit rikt bilde- og tekstmateriale som presenterer lydkunst frå ulike perspektiv i tematiske tekster og kunstnarpresentasjonar. I boka inngår to CD-ar med 24 spor som spenner over 60 år med utgjeve og nytt materiale.

Petrusich, Amanda 2008. *It Still Moves*, New York: Faber and Faber Inc.

Part travelogue, part cultural criticism, part music appreciation, *It Still Moves* does for today's avant folk scene what Greil Marcus did for Dylan and The Basement Tapes. Amanda Petrusich outlines the sounds of the new, weird America—honoring the rich tradition of gospel, bluegrass, country, folk, and rock that feeds it, while simultaneously exploring the American character as personified in all of these genres historically. Through interviews, road stories, geographical and sociological interpretations, and detailed music criticism, Petrusich traces the rise of Americana music from its gospel origins through its new and compelling incarnations (as evidenced in bands and artists from Elvis to Iron and Wine, the Carter Family to Animal Collective, Johnny Cash to Will Oldham) and explores how the genre is adapting to the twenty-first century.

Pogorilowski, Andrei 1994. *Energies of Musical Time: Essential Studies of Pulsatory Functionalism*, Bucuresti: Ararat

These studies try to cover a musical field kept until now in a sphere of intuitions, conventions and impressionist judgments. Their matter concerns the affective reckoning of pulsations, the emotional states created to those using them, but also to those merely listening.

Prevost, Edwin 1995. *No Sound is Innocent: AMM and the Practice of Self-Invention. Meta-Musical Narratives. Essays*. Essex: Copula

In this book, Eddie Prevost, drummer and a founder member, explores the reasons AMM came to be, the influences and refusals that have shaped its history, and the potential and the failings not only of the meta-music AMM is committed to, but all music everywhere: classical, jazz, folk, pop and the experimental avant garde. In a unique series of dissections and meditations, directly modelled on AMM's attitudes and practices in performances, Prevost examines the meanings of sound itself, giving them aesthetic, social and political dimension. These, together with an outline of the events of the group's three decades of existence, of alliances and conflicts within the collective, give voice to a radically contrarian but always thoughtful underground strand in present-day music-making, which has adherents all over the world, among players and listeners.

Pushwagner, Hariton. Anthony Spira og Natalie Hope O'Donnell (red.) 2012. *Pushwagner*, London: Art Books Publishing Ltd

This book, which accompanies the Pushwagner's first international touring solo exhibition, includes critical writings on *Soft City*, the silkscreen series *A Day in the Life of Family Man*, and the intricate *Apocalypse* frieze of paintings, the zenith of his technical and imaginative accomplishment. An interview with the artist, in which in typically colourful fashion he discusses these and other key works, and an illustrated biography of his extraordinary life complete this visually striking and compelling volume.

Pyzik, Agata 2014. *Poor but Sexy: Culture Clashes in Europe East and West*. Zero books.

24 years after the fall of the Berlin Wall, Europe is as divided as ever. The passengers of the low-budget airlines go east for stag parties, and they go West for work; but the East stays East, and West stays West. Caricatures abound - the Polish plumber in the

tabloids, the New Cold War in the broadsheets and the endless search for 'the new Berlin' for hipsters. Against the stereotypes, Agata Pyzik peers behind the curtain to take a look at the secret histories of Eastern Europe (and its tortured relations with the 'West'). Neoliberalism and mass migration, post-punk and the Bowieophile obsession with the Eastern Bloc, Orientalism and 'self-colonisation', the emancipatory potentials of Socialist Realism, the possibility of a non-Western idea of modernity and futurism, and the place of Eastern Europe in any current revival of 'the idea of communism' – all are much more complex and surprising than they appear.

Ra, Sun. James L. Wolf og Hartmut Geerken (red.). 2005. *The Immeasurable Equation: The Collected Poetry and Prose*. Norderstedt: Waitawhile

A talented pianist and composer in his own right, Sun Ra (1914 - 1993) founded and conducted one of jazz's last great big bands from the 1950s until he left planet Earth. Few only know that he also was a gifted thinker and poet. Sun Ra's poetry leaves everything behind what's called contemporary, and flings out pictures of infinity into the outer space. These poems are for tomorrow. This is the only edition of Sun Ra's complete poetry and prose in one volume.

Reese, Kirsten, Julia Gerlach (red.) 2010. *Medien. Klang. Konstellationen / Media. Sound. Constellations*, Hofheim: Wolke Verlag

Selected works 2000 – 2010.

Reich, Steve 2002. *Writings on Music 1965 – 2000*, New York: Oxford University Press

Writings on Music documents the creative journey of this thoughtful, groundbreaking composer. These 64 short pieces include Reich's 1968 essay "Music as a Gradual Process," widely considered one of the most influential pieces of music theory in the second half of the 20th century. Subsequent essays, articles, and interviews treat Reich's early work with tape and phase shifting, showing its development into more recent work with speech melody and instrumental music. Other essays recount his exposure to non-western music -- African drumming, Balinese *gamelan*, Hebrew cantillation -- and the influence of these musics as structures and not as sounds.

Reynolds, Simon 2011. *Retromania: Pop Culture's Addiction to Its Own Past*, London: Faber and Faber

We live in a pop age gone loco for retro and crazy for commemoration. Band reformations and reunion tours, expanded reissues of classic albums and outtake-crammed box sets, remakes and sequels, tribute albums and mash-ups . . . But what happens when we run out of past? Are we heading toward a sort of culturalecological catastrophe where the archival stream of pop history has been exhausted? *Retromania* is the first book to examine the retro industry and ask the question: Is this retromania a death knell for any originality and distinctiveness of our own?

Reynolds, Simon, Joy Press 1995. *The Sex Revolts: Gender, Rebellion and Rock 'N' Roll*, London: Serpent's Tail

Iggy Pop once said of women: "However close they come I'll always pull the rug from under them. That's where my music is made." For so long, rock 'n' roll has been fueled by this fear and loathing of the feminine. The first book to look at rock rebellion through the lens of gender, *The Sex Revolts* captures the paradox at rock's dark heart--the music is often most thrilling when it is most misogynist and macho. And, looking at music made by female artists, it asks: must it always be this way?

Roads, Curtis 2004 (2001). *Microsounds*, Cambridge, MA/London: MIT Press

Below the level of the musical note lies the realm of microsound, of sound particles lasting less than one-tenth of a second. Recent technological advances allow us to probe and manipulate these pinpoints of sound, dissolving the traditional building blocks of music -- notes and their intervals -- into a more fluid and supple medium. The sensations of point, pulse (series of points), line (tone), and surface (texture) emerge as particle density increases. Sounds coalesce, evaporate, and mutate into other sounds. Composers have used theories of microsound in computer music since the 1950s. Distinguished practitioners include Karlheinz Stockhausen and Iannis Xenakis. Today, with the increased interest in computer and electronic music, many young composers and software synthesis developers are exploring its advantages. Covering all aspects of composition with sound particles, *Microsound* offers composition theory, historical accounts, technical overviews, acoustical experiments, descriptions of musical works, and aesthetic reflections. The book is accompanied by an audio CD of examples.

Rodgers, Tara 2010. *Pink Noises: Women on Electronic Music and Sound*, Durham / London: Duke University Press

Pink Noises brings together twenty-four interviews with women in electronic music and sound cultures, including club and radio DJs, remixers, composers, improvisers, instrument builders, and installation and performance artists. The collection is an extension of Pinknoises.com, the critically-acclaimed website founded by musician and scholar Tara Rodgers in 2000 to promote women in electronic music and make information about music production more accessible to women and girls.

Rogers, Holly, 2013. *Sounding the Gallery. Video and the Rise of Art-Music*. Oxford University Press

Becoming commercially available in the mid 1960s, video quickly became integral to the intense experimentalism of New York City's music and art scenes. The medium

was able to record image and sound at the same time, which allowed composers to visualize their music and artists to sound their images. But as well as creating unprecedented forms of audiovisuality, video work also produced interactive spaces that questioned conventional habits of music and art consumption. This book explores the first decade of creative video work, focusing on the ways in which video technology was used to dissolve the boundaries between art and music.

Ross, Alex 2011. *Listen to This*, New York: Picador

Listen to This, which takes its title from a beloved 2004 essay in which Ross describes his late-blooming discovery of pop music, showcases the best of his writing from more than a decade at *The New Yorker*. These pieces, dedicated to classical and popular artists alike, are at once erudite and lively. Whether his subject is Mozart or Bob Dylan, Ross shows how music expresses the full complexity of the human condition. Witty, passionate, and brimming with insight, *Listen to This* teaches us how to listen more closely.

Ross, Alex 2007. *The Rest is Noise: Listening to the Twentieth Century*, New York: Picador

In this sweeping and dramatic narrative, Alex Ross, music critic for *The New Yorker*, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music.

Rudi, Jøran 2008. *Absorpsjon og resonans – lyd og mening*, Oslo: NOTAM

20. november 2008 åpnet NOTAMs lydkunstutstilling *Absorpsjon og resonans* på Henie Onstad Kunstsenter. I denne forbindelse har NOTAM gitt ut en bok om utstillingen.

Sachs, Joel 2012. *Henry Cowell: A Man Made of Music*, New York: Oxford University Press

Joel Sachs offers the first complete biography of one of the most influential figures in twentieth-century American music. Henry Cowell, a major musical innovator of the first half of the century, left a rich body of compositions spanning a wide range of styles.

Sandmo, Erling 2004. *Et eget århundre: norsk orkestermusikk 1905 – 2005*, Oslo: Press

Boken presenterer epoken 1905-2005 som en fri, musikalsk epoke. Gjennom en serie essays tar den for seg 20 av dens mest sentrale orkesterverker og diskusjoner av tiden og dens orkesterkultur. Har konsertkalender.

Saunders, Frances Stonor 1999. *Who Paid the Piper? The CIA and the Cultural Cold War*, London: Granta Books

During the Cold War, writers and artists were faced with a huge challenge. In the Soviet world, they were expected to turn out works that glorified militancy, struggle and relentless optimism. In the West, freedom of expression was vaunted as liberal democracy's most cherished possession. But such freedom could carry a cost. This book documents the extraordinary energy of a secret campaign in which some of the most vocal exponents of intellectual freedom in the West were instruments - whether they knew it or not, whether they liked it or not - of America's secret service.

Schaeffer, Pierre 2012. *In Search of a Concrete Music*, Berkeley / Los Angeles / London: University of California Press

Pierre Schaeffer's *In Search of a Concrete Music (À la recherche d'une musique concrète)* has long been considered a classic text in electroacoustic music and sound recording. Now Schaeffer's pioneering work--at once a journal of his experiments in sound composition and a treatise on the *raison d'être* of "concrete music"--is available for the first time in English translation

Schafer, R. Murray 1977. *The Soundscape: Our Sonic Environment and the Tuning of the World*, Rochester, Vermont: Destiny Books

The soundscape--a term coined by the author--is our sonic environment, the ever-present array of noises with which we all live. Beginning with the primordial sounds of nature, we have experienced an ever-increasing complexity of our sonic surroundings. As civilization develops, new noises rise up around us: from the creaking wheel, the clang of the blacksmith's hammer, and the distant chugging of steam trains to the "sound imperialism" of airports, city streets, and factories. The author contends that we now suffer from an overabundance of acoustic information and a proportionate diminishing of our ability to hear the nuances and subtleties of sound. Our task, he maintains, is to listen, analyze, and make distinctions.

Schwartz, Hillel 2011. *Making Noise: From Babel to the Big Bang & Beyond*, New York: Zone Books

When did the "silent deeps" become cacophonous and galaxies begin to swim in a sea of cosmic noise? Why do we think that noises have colors and that colors can be loud? How loud is too loud, and says who? Attending, as ears do, to a surround of sounds at once physical and political, Hillel Schwartz listens across millennia for changes in the Western experience and understanding of noise.

Seiffarth, Carsten, Carsten Stabenow og Golo Föllmer 2012.

Sound Exchange embarks on the search for the roots and present-day experimental

Sound Exchange: Experimental Music Cultures in Central and Eastern Europe, Saarbrücken: PFAU Verlag

music culture in Central and Eastern Europe, which has a lively internationally linked scene of musicians, artists and festivals. Local traditions and their protagonists have, however, partially been consigned to oblivion since the fall of the Iron Curtain in 1989. *Sound Exchange* wants to ensure that these traditions can be heard again and to link them to current developments in local music scenes.

Service, Tom 2012. *Music as Alchemy: Journeys with Great Conductors and their Orchestras*, London: Faber and Faber

This is the first book to go inside the rehearsal rooms of some of the most inspirational orchestral partnerships in the world. It's the first to see how Simon Rattle works with his musicians at the Berlin Philharmonic, how Mariss Jansons deals with the Concertgebouw Orchestra in Amsterdam, and how Claudio Abbado creates the world's most luxurious pick-up band every year with the Lucerne Festival Orchestra. From London to Budapest, Bamberg to Vienna, great orchestral concerts are recreated as a collection of countless human and musical stories. The book reveals how the catalysts of place, time, and personal history are alchemised into the indelible magic of life-changing performances.

Shapiro, Peter 2005. *Turn the Beat Around: The Secret of Disco*, London: Faber and Faber

In *Turn the Beat Around*, critic and journalist Peter Shapiro traces the history of disco music and culture. From the outset, disco was essentially a shotgun marriage between a newly out and proud gay sexuality and the first generation of post-civil rights African Americans, all to the serenade of the recently developed synthesizer. Shapiro maps out these converging influences, as well as disco's cultural antecedents in Europe, looks at the history of DJing, explores the mainstream disco craze at it's apex, and details the long shadow cast by disco's performers and devotees on today's musical landscape.

Silverman, Kenneth 2010. *Begin Again: A Biography of John Cage*, Evanston: Northwestern University Press

Drawing on interviews with Cage's contemporaries and friends and on the enormous archive of his letters and writings, and including photographs, facsimiles of musical scores, and Web links to illustrative sections of his compositions, Silverman gives us a biography of major significance: a revelatory portrait of one of the most important cultural figures of the twentieth century.

Skjellstad, Kjell og Kjell Habbestad 1992. *Norsk samtidsmusikk gjennom 25 år: Temaer, tendenser og talenter*, Oslo: Norsk komponistforening

Norsk musikkliv har i løpet av de siste 25 år gjennomgått en rivende utvikling, som har vakt interesse langt utover landets egne grenser. I denne boka har vi bedt noen utvalgte aktører og observatører formidle nettopp sine inntrykk av denne prosessen. Det sier seg selv at bildet må bli kaleidoskopisk, slik som også vår skapende tonekunst og musikklivet selv framtrer som et klangrikt og fargerikt mangfold.

Smirnov, Andrey. 2013. *Sound In Z - Experiments in Sound and Electronic Music In Early 20th Century Russia*. London: Koenig Books.

Andrey Smirnov's account of sound and electronic music in early 20th century Russia offers an engaging introduction to some of the key figures and their work, including Arseny Avraamov's open-air performance of 1922 featuring the Caspian flotilla, artillery guns, hydroplanes and all the town's factory sirens; Solomon Nikritin's Projection Theatre; Alexei Gastei, the polymath who coined the term 'bio-mechanics'; film maker Dziga Vertov, director of the Laboratory of Hearing and the Symphony of Noises; and Vladimir Popov, the pioneer of Noise and inventor of Sound Machines.

Steinitz, Richard. 2013. *György Ligeti: Music of the Imagination* (2. utgave). London: Faber and Faber

One of the world's best known living composers, György Sandor Ligeti is widely acknowledged as the most influential and admired creative figure of the late twentieth century. His brilliantly conceived and challenging pieces, searingly intense at times and full of humor and irony at others, include the orchestral Apparitions and Atmospheres, piano etudes, the opera Le Grand Macabre, and the unaccompanied choral work Lux aeterna, which Stanly Kubrick actually pirated for the film soundtrack of 2001: A Space Odyssey. In this book, Richard Steinitz fuses biographical, stylistic, and technical analysis to examine thoroughly the evolution of Ligeti's innovative music. Drawing extensively on his own private conversations with the composer as well as on many published and recorded interviews, Steinitz places Ligeti's extraordinary body of work within the context of his complex personal life.

Sterne, Jonathan 2012. *The Sound Studies Reader*, London/NY: Routledge

The Sound Studies Reader blends recent work that self-consciously describes itself as 'sound studies' along with earlier and lesser-known scholarship on sound from across the humanities and social sciences. *The Sound Studies Reader* touches on key themes like noise and silence; architecture, acoustics and space; media and reproducibility; listening, voices and disability; culture, community, power and difference; and shifts in the form and meaning of sound across cultures, contexts and centuries. Writers reflect on crucial historical moments, difficult definitions, and competing accounts of the role of sound in culture and everyday life. Across the essays, readers will gain a sense of the range and history of key debates and discussions in sound studies. With penetrating philosophical and spiritual insights Stockhausen describes, in this collection of lectures and interviews conducted in English, a whole new universe of

Stockhausen, Karlheinz. Robin Maconie (red.) 1989. *Stockhausen on Music*, London / New York: Marion

Boyars

Szwed, John 2010. *The Man Who Recorded the World: A Biography of Alan Lomax*, London: Arrow Books

Sæterbakken, Stig 2011. *De Press: Block to Block*, Falck Forlag AS

Sørbye, Yngvild 1990. *World Music Days 1990*, Oslo: Ny Musikk

Tate, Greg 2016. *Flyboy 2: The Greg Tate Reader*, Durham/London: Duke University Press

Thomas, Pat 2012. *LISTEN, WHITEY! The SIGHTS and SOUNDS of BLACK POWER 1965-1975*, Seattle: Fantagraphics Books

Tilbury, John 2008. *Cornelius Cardew (1936 – 1981): A Life Unfinished*, Essex: Copula.

Toop, David 2004. *Haunted Weather: Music, Silence and Memory*, London: Serpent's Tail

Toop, David 2016. *Into the Maelstrom: Music, Improvisation and the Dream of Freedom: Before 1970*, New York/London: Bloomsbury Academic

Toop, David 1995. *Ocean of Sound: Aether Talk, Ambient Sound and Imaginary Worlds*, London: Serpent's Tail

sounds and events.

One of the most remarkable figures of the twentieth century, Alan Lomax was best known for bringing legendary musicians like Woody Guthrie, Pete Seeger, Muddy Waters, Lead Belly, and Burl Ives to the radio and introducing folk music to a mass audience. This authoritative work reveals how Lomax changed not only the way everyone in the country heard music but also the way they viewed America itself.

Stig Sæterbakken skulle aldri bli helt den samme etter at han som femtenåring hadde sitt møte første møte med DePress og Andrej Nebb. I denne boka forteller han historien om hvordan dette bandet kunne få en uventet suksess i Norge.

Katalog for World Music Days 1990 i Oslo 22. - 30. september.

Since launching his career at the Village Voice in the early 1980s Greg Tate has been one of the premiere critical voices on contemporary Black music, art, literature, film, and politics. Flyboy 2 provides a panoramic view of the past thirty years of Tate's influential work. Whether interviewing Miles Davis or Ice Cube, reviewing an Azealia Banks mixtape or Suzan-Lori Parks's Topdog/Underdog, discussing visual artist Kara Walker or writer Clarence Major, or analyzing the ties between Afro-futurism, Black feminism, and social movements, Tate's resounding critical insights illustrate how race, gender, and class become manifest in American popular culture. Above all, Tate demonstrates through his signature mix of vernacular poetics and cultural theory and criticism why visionary Black artists, intellectuals, aesthetics, philosophies, and politics matter to twenty-first-century America.

Noted music producer and scholar Pat Thomas spent five years in Oakland, CA researching *Listen, Whitey! The Sounds of Black Power 1965-1975*. While befriending members of the Black Panther Party, Thomas discovered rare recordings of speeches, interviews, and music by noted activists Huey Newton, Bobby Seale, Eldridge Cleaver, Elaine Brown, The Lumpen and many others that form the framework of this definitive retrospective. *Listen, Whitey!* also chronicles the forgotten history of Motown Records.

Cornelius Cardew was a musician of genius for whom Life and Art were as one. He was a radical, both artistically and politically, becoming a tireless activist and uncompromising Marxist-Leninist. Passion and imagination governed all he did: his boldness and humanity continue to intrigue and inspire. John Tilbury, whose close friendship with Cardew dates from their first concert together in January 1960, has worked for many years on this biography, and brings his subject vividly to life. In doing this, he has drawn extensively from Cardew's journals and letters, and obtained first-hand accounts from friends and colleagues.

Digital technology has changed the ways in which music is perceived, stored, distributed, mediated, and created. In the eye of the storm stands David Toop, shedding light on the most interesting music now being made, wherever he finds it. *Haunted Weather* is an intensive survey of recent developments in digital technology, sonic theory, and musical practice

In this first installment of acclaimed music writer David Toop's interdisciplinary and sweeping overview of free improvisation, *Into the Maelstrom: Music, Improvisation and the Dream of Freedom: Before 1970* introduces the philosophy and practice of improvisation (both musical and otherwise) within the historical context of the post-World War II era. Neither strictly chronological, or exclusively a history, *Into the Maelstrom* investigates a wide range of improvisational tendencies: from surrealist automatism to stream-of-consciousness in literature and vocalization; from the free music of Percy Grainger to the free improvising groups emerging out of the early 1960s (Group Ongaku, Nuova Consonanza, MEV, AMM, the Spontaneous Music Ensemble); and from free jazz to the strands of free improvisation that sought to distance itself from jazz.

Sun Ra, Brian Eno, Lee Perry, Kate Bush, Kraftwerk, Aphex Twin, Ryuichi Sakamoto and Brian Wilson are interviewed in this extraordinary work of sonic history that travels from the rainforests of Amazonas to virtual Las Vegas, from David Lynch's dream house, high in the Hollywood hills to the megalopolis of Tokyo. *Ocean of Sound* begins in 1889 at the Paris Exposition when Debussy first heard Javanese music performed. It goes on to comprehensively map a whole century of ambient

music and its legacy.

Toop, David 2010. *Sinister Resonance: The Mediumship of the Listener*, New York/ London: Continuum

Sinister Resonance begins with the premise that sound is a haunting, a ghost, a presence whose location in space is ambiguous and whose existence in time is transitory. The intangibility of sound is uncannily a phenomenal presence both in the head, at its point of source and all around, and never entirely distinct from auditory hallucinations. The close listener is like a medium who draws out substance from that which is not entirely there.

Trunk, Jonny 2016. *The Music Library*, London: Fuel

The first edition of *The Music Library*, published in 2005 and now out of print, brought together the designs of more than 325 record sleeves and relevant information about these rare and elusive albums. Quickly becoming known as the music library "bible," *The Music Library* represented a valuable reference and also sparked a resurgence of interest in the subject over the last ten years, with many new library labels and recordings coming to light. Library music—also known as source or mood music—was made for use in film, TV, advertising and radio. It was given to TV channels and producers who needed cheap, signature music for animations, advertisements and television programs. Never commercially available for sale to the public, this music was pressed from the 1950s onwards in limited quantities, and then sent directly for use in production houses and radio stations. These LPs were intended for purpose and function, not for pop charts, and as a result they look and sound like nothing else. Without the usual music industry constraints, the record sleeve designers had almost complete freedom of expression, with unprecedented results. This new and expanded edition of *The Music Library* contains twice the content of the original book, featuring 625 rare sleeves from 230 music library companies of the 1960s, 1970s and early 1980s. The amazing cover designs of over 100 newly discovered library albums are beautifully reproduced (alongside all the sleeves contained in the first book) and accompanied by exhaustive, updated captions.

Ugelstad, Caroline M. 2007. *Høvikodden LIVE 1968 – 2007: Henie Onstad Kunstsenter som tverrkunstnerisk arena*, Høvikodden: Henie Onstad Kunstsenter

Boken var en del av kunstsenterets 40-års jubileum i 2008 og ledd av markeringen *Høvikodden LIVE*. Boken tar for seg kunstsenterets arrangementshistorie.

Ugelstad, Caroline M. 2010. *Fluxus*, Høvikodden: Henie Onstad Art Centre

Fluxus is a cross-disciplinary phenomenon whose roots go back to the 1960s and 70s and which attracted many of the experimental artists of these decades. Naturally enough, its core venue of activity in Norway became The Henie Onstad Art Centre, which was the cradle of experimental art in the country at this time.

Ustvedt, Øystein (red.) 2015. *Hannah Ryggens. Verden i veven*, London: Koenig Books.

Utstillingskatalog, norsk og engelsk. Hannah Ryggens (1894–1970) vevde tepper var visuelle reaksjoner på hendelser, konflikter og prosesser i tiden; hun trakk verden inn i veven. Mot midten av 1930-tallet tok hun for seg de destruktive kreftene i fascismen og nazismen. Måten hun tematiserte vold og overgrep på, relaterer til moderne, maktkritisk historie-maleri. Hennes engasjement og vilje til å fortelle går hånd i hånd med en fri betoning av abstrakte mønstre, former og farger. Tekster: Julia Björnberg, Øystein Ustvedt, Marit Paasche, Steffen Wesselvold Holden, Inga Elisabeth Næss. Samarbeid med Moderna Museet, Malmö.

Varga, Bálint András 1996. *Conversations with Iannis Xenakis*, London: Faber and Faber

The music of the Greek-born composer, Iannis Xenakis, has been called brutal and violent. He first studied as an architect, but then turned to composition and put to musical use his knowledge of higher mathematics. In these conversations he talks about his life and music.

Vinton, John (red.) 1974. *Dictionary of Contemporary Music*, New York: E. P. Dutton & Co., Inc

The dictionary contains over a thousand articles on countries, composers, and technical and interdisciplinary subjects. Much of the material has hitherto been unavailable or available only in widely scattered sources.

Vitali, Luca 2015. *The Sound of the North: The Norwegian Jazz Scene*, Auditorum

This is the first monograph dedicated to the extremely lively Norwegian jazz scene, through the reconstruction of the history that has given Norway a fundamental role in Europe for the emancipation of jazz with African American roots. It is an itinerary that began in the 1960s, with the arrival in Oslo of George Russell, and continues to this day; a passionate account dense with anecdotes, unpublished interviews and encounters, which documents the richness and originality of a journey through the musical culture of our times. An audio CD is enclosed with the book, containing an anthology of the best of jazz music produced in Norway in recent years.

Voegelin, Salomé 2010. *Listening to Noise and*

Informed by the ideas of Adorno, Merleau-Ponty and others, the book aims to come

Silence: Towards a Philosophy of Sound Art, New York / London: Continuum

Weiss, Jason 2012. **Always in Trouble: An Oral History of ESP-Disk', the Most Outrageous Record Label in America**, Middletown: Wesleyan University Press

Weium, Frode og Tim Boon 2013. **Material Culture and Electronic Sound**, Washington, D. C.: Smithsonian Institution Scholarly Press

Winther, Kris. 1953. **Happy Days In Oslo: Your Personal Guide**. Stavanger: Dreyer

Yoell, John H. 1974. **The Nordic Sound: Explorations into the Music of Denmark, Norway, Sweden**, Boston: Crescendo Publishing Co

Young, Rob 2009. **The WIRE Primers: A Guide to Modern Music**, London: Verso

Young, Rob 2010. **Electric Eden: Unearthing Britain's Visionary Music**, London: Faber and Faber

Young, Rob (ed.) 2012. **No Regrets: Writings on Scott Walker**, London: The Wire

Young, Rob (red.). **Ultima 25 – A 25 year Celebration**, Oslo: Ultima

Young, Rob (red.) 2011 (2002). **Undercurrents: The Hidden Wiring of Modern Music**, London/NY: Continuum International Publishing Group

to a critique of sound art from its soundings rather than in relation to abstracted themes and pre-existing categories. *Listening to Noise and Silence* broadens the discussion surrounding sound art and opens up the field for others to follow.

In 1964, Bernard Stollman launched the independent record label ESP-Disk' in New York City to document the free jazz movement there. A bare-bones enterprise, ESP was in the right place at the right time, producing albums by artists like Albert Ayler, Pharoah Sanders, and Sun Ra, as well as folk-rock bands like the Fugs and Pearls Before Swine. But the label quickly ran into difficulties and, due to the politically subversive nature of some productions and sloppy business practices, it folded in 1974. *Always in Trouble* tells the story of ESP-Disk' through a multitude of voices--first Stollman's, as he recounts the improbable life of the label, and then the voices of many of the artists involved.

This eighth volume of the *Artefacts* series explores how material culture has affected music and sound. Technological innovations in music that were originally created to solve existing problems have ended up expanding the range of what can be done musically and changing the landscape of music. Frode Weium and Tim Boon present a collection of essays exploring technological innovations and their effects on musical culture. Contributors include composers, performers, musicologists, and scientists, providing diverse insights into the nature of music. With a foreword by renowned British producer Brian Eno, *Material Culture and Electronic Sound* examines what has happened as a result of technology and music crossing paths.

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A phonograph-based listener's guide to the art music of Denmark, Norway, and Sweden, *The Nordic Sound* gives the "armchair musical explorer" the opportunity to discover the vast literature of Scandinavian music – and to understand and enjoy it. John Yoell took the lead of eighteenth-century musicologist, Dr. Charles Burney, and based his work on first-hand research through visits to all the Scandinavian music centers and extensive personal interviews with many of the living composers mentioned in *The Nordic Sound*.

Since it was founded in 1982, *The Wire* magazine has covered a vast range of alternative, experimental, underground and non-mainstream music. Now some of that knowledge has been distilled into *The Wire Primers*: a comprehensive guide to the core recordings of some of the most visionary and inspiring, subversive and radical musicians on the planet, past and present. Each chapter surveys the musical universe of a particular artist, group or genre by way of a contextualizing introduction and a thumbnail guide to the most essential recordings.

In the late 1960s, with popular culture hurtling forward on the sounds of rock music, some brave musicians looked back instead, trying to recover the lost treasures of English roots music and update them for the new age. The records of Fairport Convention, Pentangle, Steeleye Span, and Nick Drake are known as "folk rock" today, but Rob Young's epic, electrifying book makes clear that those musicians led a decades-long quest to recover English music—and with it, the ancient ardor for mysticism and paganism, for craftsmanship and communal living.

Scott Walker has travelled from teen idol to the outer limits of music. From 'The Sun Ain't Gonna Shine Any More' reaching no.1 through to recordings of meat being punched on his last album, *The Drift*, he somehow seems to have reached a passionate and committed fan base, and his impeccable critical reputation as a serious and uncompromising musician has never been under question. This collection put together by Rob Young of *The Wire* magazine features a handful of previously published articles and newly commissioned pieces, largely drawn from the orbit of *The Wire*'s writers including Ian Penman, Chris Bohn and Rob Young.

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For the last twenty years *The Wire* has fearlessly bypassed fashion in its search to expose the most innovative, radical, and compelling music from every genre all across the world. As listeners have grown increasingly eclectic and adventurous in their tastes, *The Wire* has emerged as the most authoritative source on modern

music. In *Undercurrents* some of the best music writers of our time uncover the hidden wiring of the past century's most influential music. Ian Penman discusses how the microphone transformed the human voice and made phantom presences of great singers such as Billie Holiday, Robert Johnson, and Brian Wilson. Christoph Cox demonstrates how the pioneers of live electronic music, the West Coast ensemble Sonic Arts Union, redefined virtuosity for the electronic age. Philip Smith and Peter Shapiro examine Harry Smith's *Smithsonian Anthology of American Folk Music*, which led to a massive reappraisal of musical values that went far beyond the folk music revival. Music explored in *Undercurrents* ranges through avant rock, jazz, hip-hop, electronica, global music, and contemporary classical.